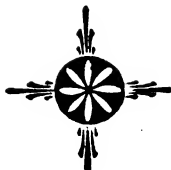




PRODUCED UNDER THE MANAGEMENT OF MESSRS. KLAU & ERLANGER AND  
B. D. STEVENS.



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## CAST.

PAPAGALLO, King of Timberio. . . . .	MR. ALBERT HART.
GUIDO, Duke of Ventroso. . . . .	MR. FRANK POLLOCK.
FRESCOBALDI, Prime Minister of Timberio. . . . .	MR. EDWARD P. WILKS.
GAMBO, . . . . .	MR. MELVILLE STEWART.
BUSCATO, . . . . .	MR. HARRY LUCKSTONE.
PIETRO, . . . . .	MR. E. G. SCHAFFER.
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BIANCA, Queen of Capri. . . . .	MISS LILLIAN CARLSMITH.
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REA, . . . . .	MISS BERTHA A. DAVIS.
ZADENA, . . . . .	MISS NANA FAIRHURST.
ROSAMONDA, . . . . .	MISS EMMA LACKEY.

---

**LOCALE.** The Island of Capri.

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Produced under the management of . . . . .	{ KLAU and ERLANGER. and B. D. STEVENS.
Stage Director, . . . . .	BEN TEAL.
Musical Director, . . . . .	JOHN MC GHIE.
Ballet Master, . . . . .	CARL MARWIG.
Scenery painted by. . . . .	ERNEST GROS.
Costumes designed by . . . . .	F. RICHARD ANDERSON.

---

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# The Bride-Elect.

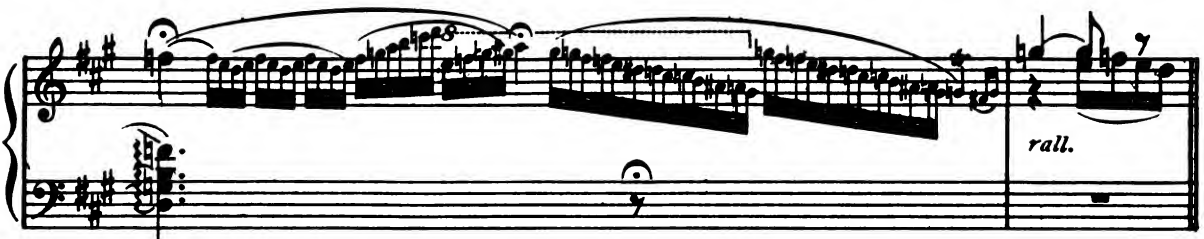
Comic Opera in Three Acts.

## OVERTURE.

Book and Music by

JOHN PHILIP SOUSA.

*Allegretto energico e pesante.*



## Allegretto scherzando.

First system of musical notation for "Allegretto scherzando." The system consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The tempo/mood is indicated as *p a tempo.* The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes in the right hand.

Second system of musical notation for "Allegretto scherzando." The system continues the piece with similar rhythmic patterns. A dynamic marking of *mf* appears in the right hand.

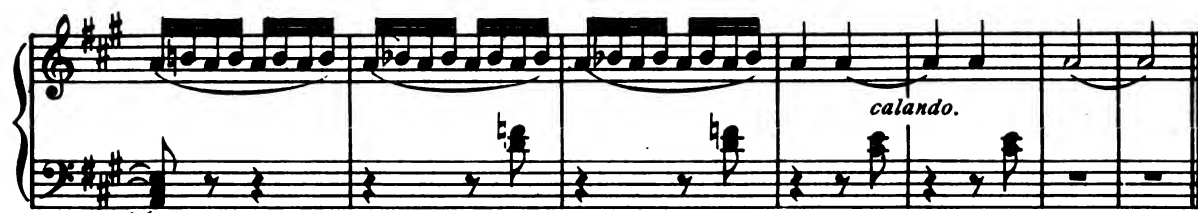
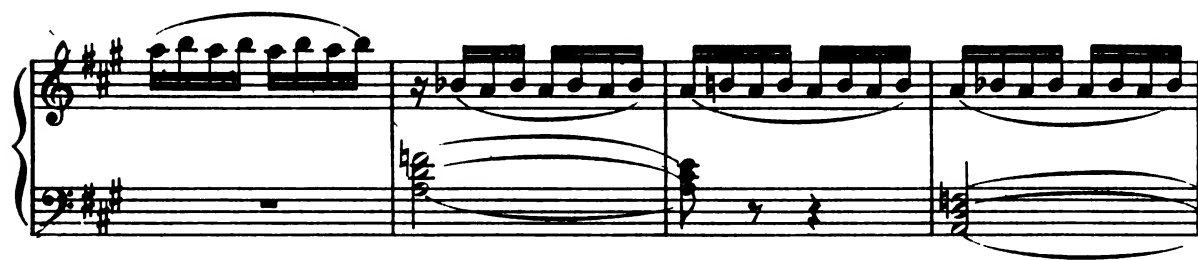
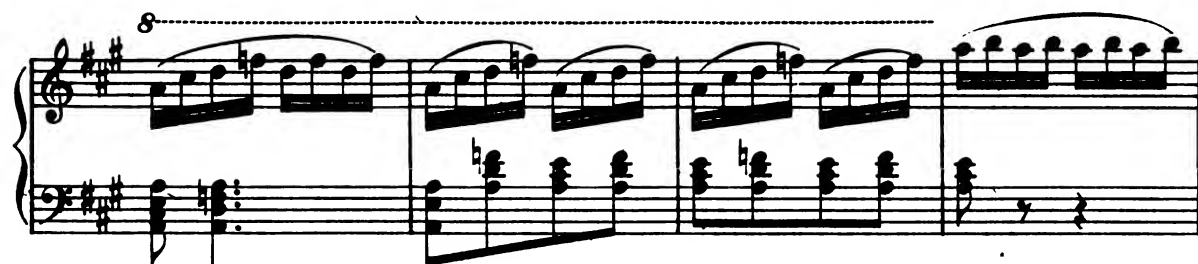
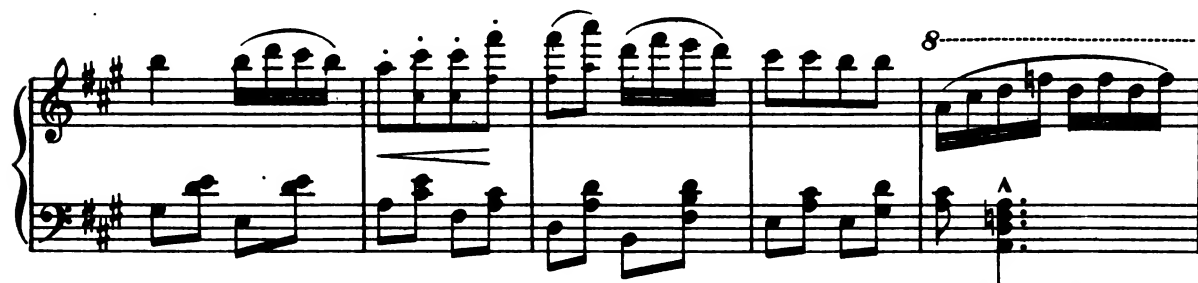
Third system of musical notation for "Allegretto scherzando." The system continues the piece with similar rhythmic patterns.

## Piu Vivo.

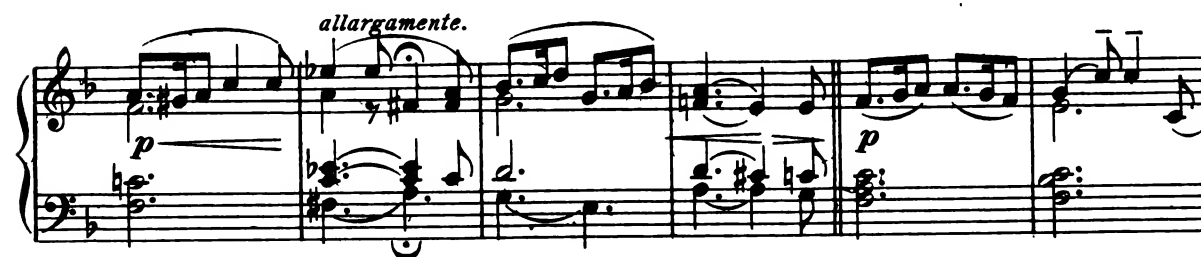
Fourth system of musical notation for "Piu Vivo." The system begins with a dynamic marking of *sf* in the bass line. The tempo/mood is indicated as *Piu Vivo.* The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes in the right hand.

Fifth system of musical notation for "Piu Vivo." The system continues the piece with similar rhythmic patterns.

Sixth system of musical notation for "Piu Vivo." The system continues the piece with similar rhythmic patterns. A dynamic marking of *ff* appears in the right hand, and the tempo/mood is indicated as *strepitoso.*



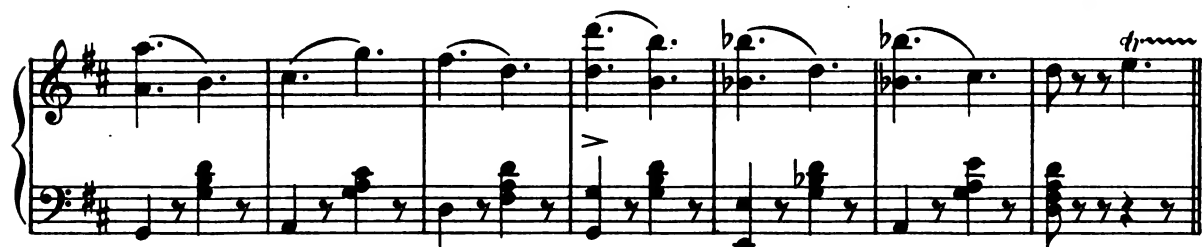
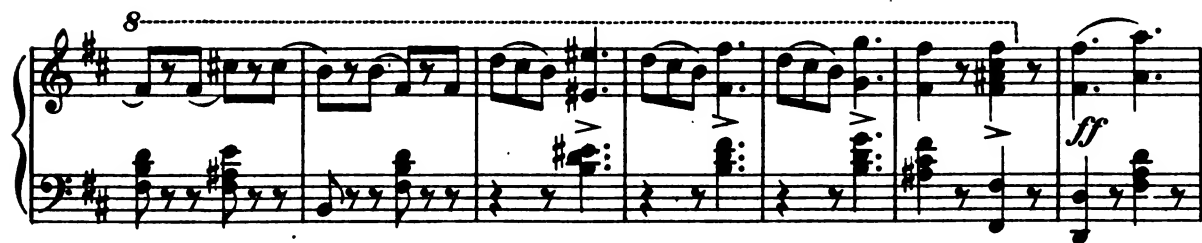
## Andante semplice.

*con molto espressione.*



This page contains six systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has eighth-note patterns with slurs. Bass staff has chords and eighth notes.
- System 2:** Similar eighth-note patterns in both staves. A dynamic marking of *p* is present in the bass staff.
- System 3:** Treble staff features a melodic line with slurs. Bass staff has chords. A dynamic marking of *p* is present in the bass staff.
- System 4:** Treble staff has a melodic line with slurs. Bass staff has chords. A dynamic marking of *p dolce.* is present in the bass staff.
- System 5:** Treble staff has a melodic line with slurs. Bass staff has chords. A dynamic marking of *p* is present in the bass staff.
- System 6:** Treble staff has a melodic line with slurs. Bass staff has chords. A dynamic marking of *mf* is present in the bass staff.





This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements such as eighth and sixteenth notes, rests, and chords. Dynamics include *ff* (fortissimo) and *f* (forte). Articulation marks like accents (>) and slurs are used throughout. The piece concludes with a final chord in the bass staff.



# Act I.

- a. Chorus: "If ninety-nine percent the papers print."
- b. Recitative, Solo and Chorus: "One day King Papagallo sent a note."
- c. Scene and Romance: "When this old coat was in the style."
- d. Scene, Duet and Chorus: "Come Cavalier."
- e. Recitative, Solo and Chorus: "Oh Princess Minutezza."

MINUTEZZA, BIANCA, GAMBO, BUSCATO AND CHORUS.

## Nº 1.

*Allegro con spirito.*

The musical score is written for piano and consists of four systems. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Allegro con spirito*. The score includes various musical notations such as triplets, accents, and dynamics like *ff* (fortissimo) and *p* (piano). The final section is marked *martellato*, indicating a hammered or staccato effect.

## CHORUS.

## SOPRANOS.

## TENORS.

## BASSES.

If nine - ty-nine per-cent the pa - pers print is so, (And

If nine - ty-nine per-cent the pa - pers print is so, (And

man - y ed - i - tors re - gard the fig-ure low,) Then we have am-ple reason

man - y ed - i - tors re - gard the fig-ure low,) Then we have am-ple reason

to ex-pect to-day, King Pa - pa-gal-lo, who is com - ing, so they say, To

to ex-pect to-day, King Pa - pa-gal-lo, who is com - ing, so they say, To

*leggiere e molto staccato*  
*pp*  
 claim the Princess Mi - nu - tez - za's hand; But why he should, we can-not  
*pp*  
 claim the Princess Mi - nu - tez - za's hand; But why he should, we can-not  
*pp*  
*leggiere e molto staccato*

*ff*  
 un - derstand. He's much too old for her, In this we all con - cur; Her  
*ff*  
 un - derstand. He's much too old for her, In this we all con - cur; Her  
*ff*  
*deciso*  
*ff*  
*deciso*

heart he ne - ver can com - mand. His  
 heart he ne - ver can com - mand. The pa - - pers say,  
*p*  
*sostenuto*  
*p*  
*sostenuto*  
*schernando*

com - ing is quite un - ex - pec - ted, By

And trust he may,

*p*

Her Mi - nu - tez - za, be re - jec - ted. If Pa - pa - gal - lo's ver - y

Her If Pa - - - pa - -

If Pa - pa - gal - lo's ver - y

If Pa - - - pa - -

The musical score is for page 19, featuring a vocal melody and piano accompaniment in D major. The vocal part consists of two systems. The first system has two staves: the top staff contains the lyrics "com - ing is quite un - ex - pec - ted, By" and the bottom staff contains "And trust he may,". The piano accompaniment for the first system is on a grand staff (treble and bass clefs) and includes a piano (*p*) dynamic marking. The second system also has two vocal staves and a piano accompaniment. The lyrics for the second system are: "Her Mi - nu - tez - za, be re - jec - ted. If Pa - pa - gal - lo's ver - y" on the top staff, "Her If Pa - - - pa - -" on the bottom staff, and "If Pa - pa - gal - lo's ver - y" and "If Pa - - - pa - -" on the piano accompaniment staves. The piano accompaniment features a steady bass line and a more active treble line with some grace notes.

wife the queen might prove a prize, As ma - in - law an aw - ful  
 wife the queen might prove a prize, As ma - in - law an aw - ful

jade. When po - li - ty and state af - fairs are pa - ramount, "Vox  
 jade. When po - li - ty and state af - fairs are pa - ramount, "Vox

Po - pu - li" and "Constant Read - er" do not count; There - fore we will not send a  
 Po - pu - li" and "Constant Read - er" do not count; There - fore we will not send a

pro - test to the press, But wish the cou - ple sev - 'ral kinds of hap - pi - ness; And

pro - test to the press, But wish the cou - ple sev - 'ral kinds of hap - pi - ness; And

*p*

*leggiero e staccato*

should they ask us all to come and dine, We do not feel that we could

should they ask us all to come and dine, We do not feel that we could

*leggiero e staccato*

well decline; For gas - tro - no - mic bliss, Has ne - ver been a - miss, When

well decline; For gas - tro - no - mic bliss, Has ne - ver been a - miss, When

*deciso*



## Moderato.

Enter Bianca.

cou - pled with a lit-tle wine.

cou - pled with a lit-tle wine.

*p*

BIANCA.

The morning news we see you're

reading,

And no doubt note with humbled mien,

*p*

That Pa - pa - gal - lo's this way speed - ing, To claim our daugh - ter for his

*p*

*piu animato*

queen. *CHORUS. p* The

The in-side facts we'd like to know; Why must she wed our ha-ted foe?

The in-side facts we'd like to know; Why must she wed our ha-ted foe?

*p*

*p piu animato*

facts are painful to our pride, A Peace Commission named the bride. One

*Allegretto quasi allegro deciso.*

day King Pa-pagal-lo sent a note, *p* Oh, sor-row! In -

Oh, sor-row!

Oh, sor-row!

*mf*

sist - ing that our King had shot his goat. *p* Oh, sor - row! We  
 Oh, sor - row!  
 Oh, sor - row!  
*p* Oh, sor - row!

wrote a let - ter full of sad re - grets, But his re - ply was couched in aw - ful  
*p*

*comodo*  
 threats, So we said we'd go to war With all its glo - ry and its gore, And

*rallentando* *Tempo di marcia.*  
 set - tle thus our dif - ferences and debts. With clanking sword and glist'ning  
*pp*

gun, He marched in ex-ul - ta - tion, Free from fear and trep-i - da - tion, And his

men's vo - cif - er - a - tion Was too much for contem - pla - tion, We were

forced to run.

*CHORUS.*

With clank - ing sword and glist' - ning gun, He

With clank - ing sword and glist' - ning gun, He

*ff*

## BIANCA.

Ah

marched in ex - ul - ta - tion, Free from fear and trep-i - da-tion; and his men's vo -

marched in ex - ul - ta - tion, Free from fear and trep-i - da-tion; and his men's vo -

marched in ex - ul - ta - tion, Free from fear and trep-i - da-tion; and his men's vo -

cif - er - a - tion, Was too much for con-tem - pla-tion. They were

cif - er - a - tion, Was too much for con-tem - pla-tion. They were

cif - er - a - tion, Was too much for con-tem - pla-tion. They were

BIANCA.

Listesso tempo.

We met the en-emy and we were theirs. Oh,  
 forced to run. Oh, sor-row!  
 forced to run. Oh,  
 forced to run. Oh,

sor-row! A Peace Commission sat on our af-fairs. Oh,  
 Oh, sor-row!  
 sor-row! Oh,  
 sor-row! Oh,

sor-row! Oh,  
 sor-row! Oh,  
 sor-row! Oh,

*p*

sor - row! "To save our royal lands," the treaty said, "That Mi-nutezza," (thus the edict

sor - row!

sor - row!

*pp*

*comodo*

read,) "Be - fore she reached eighteen" Must pre - pare to be a queen, Tim-

*rallentando* *Tempo di marcia.*

beri - o's Monarch she must wed." With clank-ing sword and glist-'ning

*rallentando* *pp*

gun, He'll come in ex-ul - ta-tion, Free from fear and trep-i - dation; And his

men's vo - - cif - er - a - tion Will be food for contem -

pla-tion For ev - 'ry one.

*CHORUS.*

With clank - ing sword and

With clank - ing sword and

With clank - ing sword and

*f*

*ff*



Ah

glist - 'ning gun, He'll come in ex - ul - ta - tion, Free from fear and trep-i -

glist - 'ning gun, He'll come in ex - ul - ta - tion, Free from fear and trep-i -

glist - 'ning gun, He'll come in ex - ul - ta - tion, Free from fear and trep-i -

8

dation; And his men's vo - cif - er - a - tion Will be food for contem -

dation; And his men's vo - cif - er - a - tion Will be food for contem -

dation; And his men's vo - cif - er - a - tion Will be food for contem -

Exit. Bianca.

*GAMBO.* outside.  
Allegro.

for all. O - hol O - hi!

plation For ev - 'ry one.

plation For ev - 'ry one.

plation For ev - 'ry one.

*ff*

O - hol O - hi!

The ped - - lar! The ped - - lar!

The ped - - lar! The ped - - lar!

*tr*

Con spirito.

Enter Gambo.

*sf*

*3*

*8*

*GAMBO. p*

Now

if you would like to be con - stant - ly clean,

*pp*

To banish des - pair, And re - instate hope, Each

one may at - tain this con - di - tion se - rene, By

buy - ing, by buy - ing this

*sf*

*rit.* *a tempo e piu animato*

most mi - raculous soap. You sure-ly will buy A

*p rit.* *p*

sample to try, 'Twill wash out your dresses,

(sees Buscato.)

And soft - en your tresses, Ah, A

*ff* *f* *rit.*

*con bravura*

most en-ti - cing chance I see, On which the soap to test; My

**BUSCATO.**

*BUSCATO.*

What!

friend, pray lend your coat to me, It should be cleaned and pressed.

*accelerando*

lend this coat, On which I dote, My an - - ces-tor's be -

*a poco a poco*

***velocity.***

[illegible]

Andantino. *con molto espressione.*

no! Your modern men may wear Prince Albert coats, Or cut-aways of queer de-

*f* *p dolce con molto espressione.*

signs, But one whodday and night to art devotes, This most contemptuous garb de-

clines; We miss the dress of days that are no more, The fashions of these times are

vile; No gen-tle-man a spiketail'd garment wore, When

*piu rit.*

*piu rit.*

this old coat was in the style. We miss the dress of days that

We miss the dress of days that

*GAMBO WITH BASSES.*

We miss the dress of days that

*a tempo*

*BUSCATO WITH SOPRANOS.*

are no more, The fash-ions of these times are vile; No

are no more, The fash-ions of these times are vile; No

gen-tle-man a spiketail'd garment wore, When that old coat was in the

gen-tle-man a spiketail'd garment wore, When that old coat was in the

*rit.*

## BUSCATO.

It's shoulders show the marks of  
style.  
style.

*p dolce*

The first system of the musical score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment consists of a treble and bass staff. The treble staff has a series of triplet eighth notes (G, A, B) and a half note G. The bass staff has a half note G and a half note B. The system concludes with a piano dynamic marking and the word 'dolce'.

powder'd hair, It's sleeves the touch of beau-ty's hand; It has that most a-ris-to-

The second system of the musical score continues the vocal and piano parts. The vocal line has a half note G, a quarter note A, a half note B, and a half note C. The piano accompaniment features a treble staff with a half note G, a quarter note A, and a half note B, and a bass staff with a half note G and a half note B. The system concludes with a piano dynamic marking and the word 'dolce'.

cra-tic air Of state-ly grace and manner grand. It can-not hope to hold its

The third system of the musical score continues the vocal and piano parts. The vocal line has a half note G, a quarter note A, a half note B, and a half note C. The piano accompaniment features a treble staff with a half note G, a quarter note A, and a half note B, and a bass staff with a half note G and a half note B. The system concludes with a piano dynamic marking and the word 'dolce'.

regal sway, Or wond'ring gazers to be-guile, So let us dream of that U -

The fourth system of the musical score continues the vocal and piano parts. The vocal line has a half note G, a quarter note A, a half note B, and a half note C. The piano accompaniment features a treble staff with a half note G, a quarter note A, and a half note B, and a bass staff with a half note G and a half note B. The system concludes with a piano dynamic marking and the word 'dolce'.



**BUSCATO.***piu rit.**a tempo.*

to - pian day, When this old coat was in the style; It

*piu rit.* *a tempo.*

**GAMBO WITH BASSES.** It

**BUSCATO WITH SOPRANOS.**

can-not hope to hold its re-gal sway, Or wond'-ring ga-zers to be -

can-not hope to hold its re-gal sway, Or wond'-ring ga-zers to be -

guile, So let us dream of that U - to - pian day, When

guile, So let us dream of that U - to - pian day, When

## GAMBO.

*rit.* But your  
that old coat was in the style.  
that old coat was in the style.

*rit.* *a tempo*

*animato*  
an-cestors did not bequeath you the dirt, So to give it to me is your  
*p animato*

du - ty, And I will re-store it with-out a-ny hurt, To all it's o -

## BUSCATO.

Tempo valse vivo.

*rit.* As you are so un -  
rig - i - nal beau - - ty.

*rit.* *pp*

com-mon - ly ur - gent, On my coat you may try your de -

ter - gent. Be care - ful I pray. *GAMBO.*  
Your wish I'll o - bey

*GAMBO.*  
Good peo - ple, take  
Woe to the ped - lar, Should he prove a med - dler.  
Woe to the ped - lar, Should he prove a med - dler.

note, I now take this coat, And ap - ply to it, thus, a so -

*p*

lu - tion of soap; In a min - ute or two, 'Twill come out like

*BUSCATO.*

Tho'

new, And chal - lenge a test of the mi - cro - scope.

tat - ter'd and torn, 'Twas for - mer - ly worn By an un - cle who

*pp*

tear - ful - ly gave it to me; He ranked as a duke, And

wore a pe - ruke, And print - ed a book on the coat's ped - i -

gree.

**CHORUS.**

He print - ed a book on the coat's ped - i - gree.

He print - ed a book on the coat's ped - i - gree.

He print - ed a book on the coat's ped - i - gree.

## GAMBO. (Immersing coat in tub.)

*Brillante*

Thus! thus! thus! thus!

*ff* Come scrub it, and

*ff* Come scrub it, and

*p* *ff* *Brillante*

rub it, and drub it with care. Re - store the dear coat to its

rub it, and drub it with care. Re - store the dear coat to its

*p*

*ff*

youth a - gain; Wet it, and fret it, and let it get

youth a - gain; Wet it, and fret it, and let it get

*ff*

dry, Then hap - pi - er thoughts in his heart will  
dry, Then hap - pi - er thoughts in his heart will

This system contains the first eight measures of the vocal and piano accompaniment. The vocal parts (soprano and alto) have lyrics. The piano accompaniment is in the lower staves.

This system shows the piano accompaniment for measures 9 through 12, continuing the musical texture from the previous system.

*GAMBO*  
Recitative.

Presto.

At - tention all, the mi - racle be - - hold!  
*molto marcato*  
reign!  
reign!

This system contains measures 13 through 18. It features a recitative section for the voices and a piano accompaniment marked *molto marcato*. The lyrics are "At - tention all, the mi - racle be - - hold!" and "reign!".

Presto.

This system shows the piano accompaniment for measures 19 through 22. It includes a *Presto.* marking and dynamic markings *f* and *ff*.

*f* *pp* *pp*

This system shows the piano accompaniment for measures 23 through 28. It includes dynamic markings *f* and *pp*.

**BUSCATO.**

A most mys - te - ri - ous sur - prise, **CHORUS.**  
 See how the  
 See how the

**BUSC. parlante**

Base trickster! villain! robber!  
 coat is shrunk in size!  
 coat is shrunk in size!

**GAMBO WITH BASSES.**

**Maestoso grandioso.**

bold! **CHORUS.** *a tempo*  
 Oh waterproof and stormworn mackintosh, You may elect to sneer and  
 Oh waterproof and stormworn mackintosh, You may elect to sneer and

*rall molto* *a tempo*



smile, — But garments were not guaran - teed to wash, When this old coat was in the

smile, — But garments were not guaran - teed to wash, When this old coat was in the

*rit.*

**BUSCATO.** *Recitative.*

*a tempo* Villain, prepare to fight without delay, For this indig-ni-ty your life must

style.

style.

*accelerando*

*f*

pay!

*GAMBO.* *Giocoso.* Swords!

Very well, name your weapons! A-greed!

*Allegro.*

*ff*

*p*

Moderato.

Allegro con spirito.

Ah, here are two; you're friends in need.

Moderato.

Allegro con spirito.

*ff*

BUSCATO.

GAMBO.

Your pun-ish-ment shall

Come ca-va-lier, Trembling with fear,

*sf*

be se - vere.

Use all your skill,

I mean to kill.

Trick - ster, vil - lain,

*sf*

*BUSCATO.*

Cow - ard, boast - er, brag - gart, beat!

swind - ler, cheat!

I'll ac - cept no

*sf* *ff* *stringendo*

No, we'll fight un - til one dies. On guard! On

com - pro - mise.

On guard!

*a - poco a poco*

guard!

On guard!

*CHORUS.*

On guard! At first we thought the

On guard! At first we thought the

*Brillante.*

trick was ma - gic, Sim - ply done to show his skill; But it seems it's

trick was ma - gic, Sim - ply done to show his skill; But it seems it's

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal staves have lyrics underneath them. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

get - ting tra - gic, Each the oth - er means to kill. At first we thought the

get - ting tra - gic, Each the oth - er means to kill. At first we thought the

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal staves have lyrics underneath them. The piano accompaniment maintains the same rhythmic pattern as the first system.

trick was ma - gic, Sim - ply done to show his skill; But it seems it's

trick was ma - gic, Sim - ply done to show his skill; But it seems it's

*con forza*

The third system of the musical score consists of two vocal staves and piano accompaniment. The vocal staves have lyrics underneath them. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a *con forza* marking and a final chord.

## GAMBO.

A hun-dred du - - cats

get-ting tra - gie, Each one means to kill.

get-ting tra - gie, Each one means to kill.

The musical score for 'GAMBO.' consists of vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'A hun-dred du - - cats' and 'get-ting tra - gie, Each one means to kill.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

## BUSCATO.

My friends, he bluffs; take

- I win the day.

The musical score for 'BUSCATO.' continues with the vocal parts singing 'My friends, he bluffs; take' and '- I win the day.' The piano accompaniment includes triplet figures in the right hand and a consistent bass line.

up his wa - ger, pray!

*p* As he ap - pears the bet - ter man, We'll wa - ger

*p* As he ap - pears the bet - ter man, We'll wa - ger

The musical score continues with the vocal parts singing 'up his wa - ger, pray!' followed by the repeated phrase 'As he ap - pears the bet - ter man, We'll wa - ger' marked with a piano (*p*) dynamic. The piano accompaniment features a more active right hand with eighth-note patterns.

*GAMBO.* **Moderato.** *rit.*

A hundred! an-oth-er, a-gain, once more!

on him all we can.

on him all we can.

on him all we can.

*rit. -*

*a tempo.* **BUSCATO.**

Come, coat-less knight, On to the fight, Quick-ly I'll this wrong re-quite.

*a tempo.*

**GAMBO.**

Boast while you may, I'll win the day, Trick-ster, vil-lain, swind-ler, cheat!

Cow - ard, boaster, brag - gart, beat!

I'll ac - cept no com - pro - mise,

*ff stringendo poco*

No, we'll fight un - til one dies. On guard! On guard!

On guard! On guard!

**CHORUS.**

On

On

*a poco*

*Brillante.*

guard At first we thought the trick was ma-gic,

guard At first we thought the trick was ma-gic,

*Brillante.*

*sf*

Sim - ply done to show his skill; But it seems it's get - ting tra - gio,

Sim - ply done to show his skill; But it seems it's get - ting tra - gio,

*sf*

*sf*

Each the oth - er means to kill. At first we thought the trick was ma - gio,

Each the oth - er means to kill. At first we thought the trick was ma - gio,

*sf*

*sf* *con forza*

Sim - ply done to show his skill; But it seems it's get - ting tra - gio,

Sim - ply done to show his skill; But it seems it's get - ting tra - gio,

*sf* *con forza*



Allegro molto.

(Buseato reels and falls.)

BUSCATO. Molto moderato.

A hit! a palpable

Each one means to kill.

Each one means to kill.

Allegro molto.

Molto moderato.

hit!

That I am worsted I must ad-mit.

CHORUS.

We

We

*piu animato*

thought he'd sure - ly win the bout, But that he's whipped there seems no

thought he'd sure - ly win the bout, But that he's whipped there seems no

Recitative.  
GAMBO.

*lunga.*

I of - fer my sin - cere re - grets; As I have won, I'll take the

doubt.

doubt.

doubt.

Molto moderato.

(Gambo and Buscato, arm in arm, dance softly off.)

bets.

*pp*

Moderato.

SOPRANOS.

'Tis our belief you've all been sold; They worked their

*sf*

*molto animato.*

schemes to get your gold. As they are cheats make them re-

**TENORS.**

What would you have us do, say, pray?

*molto animato.*
*Allegretto strepitoso.*

pay. Come on, come on! Ven-geance to wreak, We'll not be meek,

We will, we will! Ven-geance to wreak, We'll not be meek,

*Allegretto strepitoso.*

Quick-ly we the rogues will seek; Robbed by the scamp, Fool'd by the tramp,

Quick-ly we the rogues will seek; Robbed by the scamp, Fool'd by the tramp,

Tricks - ters, vil - lains, swind - lers, cheats, Cow - ards, boast - ers, brag - garts, beats!

Tricks - ters, vil - lains, swind - lers, cheats, Cow - ards, boast - ers, brag - garts, beats!

*sf*

Oh, with rage we suf - fo - cate, Sharp - ers we a - bom - i - nate!

Oh, with rage we suf - fo - cate, Sharp - ers we a - bom - i - nate! Come

*stringendo* *a poco* *a poco*

Come on, Come on, Come on!

on, Come on, Come on!

8

They have duped us by their ma-gic *fz* Id - i - ot - ic we have been;

They have duped us by their ma-gic *fz* Id - i - ot - ic we have been;

*ff* *fz*

When we catch them 'twill be tra-gic, *fz* Re - tri - bu - tion will be - gin.

When we catch them 'twill be tra-gic, *fz* Re - tri - bu - tion will be - gin.

*fz*

(Minut. appears on portico.)

Come *stringendo.*

They have duped us by their ma-gic, *sf* *stringendo.* Id - i - ot - ic we have been;

*sf* *stringendo.*

**MINUTEZZA.**

One moment, pray! King Papagal-lo comes to-day To claim my hand; He

When we catch them 'twill —

When we catch them 'twill —

**Moderato e sostenuto.**

*rall. calando.*

**Marziale deciso.**

(reads letter.)

sends a note, From which I'll quote, To show you his de-mand: "Princess Mi - nu - tez - za,

*p* *rall.* *f*

Beau-ty's queen" "As you will ver-y shortly

Oh, sor - row!

Oh, sor - row!

be eight-teen," "I send this to remind you, you are

Oh, sor - row!

Oh, sor - row!

Oh, sor - row!

*p*

mine, And trust, my heart and hand you'll not de - cline; For

*allargamente.* *rit.*

when I take a no-tion, My love and my de-vo-tion, Is of the class that's ra-ted su-per-

*rit.*

## Marziale.

*a tempo*

fine. "With clank-ing sword and glist-'ning gun, I'll

*pp*

come in ex-ul - ta-tion, Free from fear and trep-i - da-tion, And my men's vo -

cif - er - a - tion Will be food for con-tem - pla - tion, For

ev - 'ry one." With clanking sword and glist'ning gun, He'll come in ex-ul -

**CHORUS.**

With clank - ing sword and glist - 'ning

With clanking sword and glist'ning gun, He'll come in ex-ul -

With clank - ing sword and glist - 'ning

*ff*



ta - tion, Free from fear and trep - i - da-tion, And his  
gun Hell come in ex-ul - ta-tion, Free from fear and trep-i - da-tion, And his

men's vo-cif-er - a-tion Will be food for con-tem - pla-tion, For ev - 'ry  
men's vo - cif - er - a - tion Will be food for con-tem -  
men's vo-cif-er - a-tion Will be food for con-tem - pla-tion, For ev - 'ry  
men's vo - cif - er - a - tion, Will be food for con-tem -

*Stretta.*

one; for ev-'ry one, His men's vo - cif - er - a - -  
 pla-tion, For ev -'ry one, His men's vo - cif - er - a - -

*Stretta.*

tion will be food for ev -'ry one.  
 tion will be food for ev -'ry one.  
 tion be food for ev -'ry one.  
 tion be food for ev -'ry one.

a. Chorus: "Our Customary Attitude."

b. Song and Chorus: "Kind Friends this Deference."

## KING PAPAGALLO AND CHORUS.

## Nº 2.

Allegro pesante.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked 'Allegro pesante'. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The vocal part enters with a melody that rises and then falls. The score includes dynamic markings such as *pp* (pianissimo) and *poco a poco cresc.* (gradually increasing). The chorus section is marked 'CHORUS.' and 'ff' (fortissimo). The lyrics are: 'Our cus - - to - ma - ry at - ti - tude, To' and 'Our cus - to - ma - ry at - ti - tude, To'. The piano accompaniment for the chorus is a simple, rhythmic accompaniment.

*pp*

*poco a poco cresc.*

**CHORUS.** *ff*

Our cus - - to - ma - ry at - ti - tude, To

Our cus - to - ma - ry at - ti - tude, To

*p* strangers in this la - ti-tude, Is to ig - nore all pla - ti - tude, And  
 strangers in this la - ti-tude, Is to ig - nore all pla - ti - tude, And

*p*

make them feel at home. Pa-pa - gal - - lo! Swell out each  
 make them feel at home. Pa-pa - gal - - lo! Swell out each

voice and like - wise cheer, Pa-pa - gal - - lo! King of Tim -  
 voice and like - wise cheer, Pa-pa - gal - - lo! King of Tim -

be - ri - o is here. Our cus - to - ma - ry

be - ri - o is here. Our cus - to - ma - ry

*p* at - ti - tude, To stran - gers in this la - ti - tude, Is to ig - nore all

*p* at - ti - tude, To stran - gers in this la - ti - tude, Is to ig - nore all

*p*

**Tempo di Valse molto Moderato.**

pla - ti - tude, And make them feel at home.

pla - ti - tude, And make them feel at home.

*ff* *tr* *tr* *tr* *pp*

*PAPAGALLO.*

Kind friends, this de-ference Is am-ple e - vidence That I have made a

*pp*

hit; So,

*CHORUS. SOP.*

Not a bit, Not a bit,

*TEN.*

Not a bit, haw! haw!

*BASS.*

haw! haw!

*p*

con - se - quent - ly, We will sink for - mal - i - ty, And all it's laws o -

*p*

mit. So in

Not a whit, Not a whit,

Not a whit, haw! haw!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The key signature is A major (three sharps). The vocal parts enter with the lyrics 'mit.' and 'So in'. The second vocal staff has the lyrics 'Not a whit,' and 'Not a whit,'. The third vocal staff has 'Not a whit,' and 'haw! haw!'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

lan - guage that's with - out re - stric - tion, With free - dom from

*p*

The second system continues the musical piece. The vocal parts sing 'lan - guage that's with - out re - stric - tion,' and 'With free - dom from'. The piano accompaniment features a prominent eighth-note pattern in the left hand, marked with a piano (*p*) dynamic.

jok - ing and mirth, Ig - nor - ing all flow - er - y

The third system concludes the page. The vocal parts sing 'jok - ing and mirth,' and 'Ig - nor - ing all flow - er - y'. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

dic-tion, Let's damn all the don-keys on earth. haw,

The first system of the musical score is in A major (three sharps). It consists of four staves. The top staff is a vocal line with lyrics "dic-tion, Let's damn all the don-keys on earth." followed by a long note. The second staff is a vocal line with a long rest. The third staff is a vocal line with a long rest. The fourth staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The system ends with a vocal line containing the word "haw,".

On this max-im I wish to in- haw, haw, haw, haw, haw,

The second system continues the musical score. It consists of four staves. The top staff is a vocal line with lyrics "On this max-im I wish to in-". The second staff is a vocal line with a long rest. The third staff is a vocal line with lyrics "haw, haw, haw, haw, haw,". The fourth staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The system ends with a vocal line containing the word "haw,".

sist, And I'm san-guine my views won't be hissed,

The third system continues the musical score. It consists of four staves. The top staff is a vocal line with lyrics "sist, And I'm san-guine my views won't be hissed,". The second staff is a vocal line with a long rest. The third staff is a vocal line with a long rest. The fourth staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The system ends with a vocal line containing the word "sist,".



That a man is a mon-key, To ride on a don-key, When

walk-ing is on the free list.

*CHORUS.*

On this max - im he

On this max - im he

wants to in - sist, And he's san - guine his views won't be

wants to in - sist, And he's san - guine his views won't be

hissed, That a man is a mon - key, To

hissed, That a man is a mon - key, To

ride on a don - key, When walk - ing is on the free list.

ride on a don - key, When walk - ing is on the free list.

*PAPAGALLO.*

Let

*pp* *ff* *pp*

me in - ter - ro - gate In language ad - e - quate, Your an - swer please es - say:-

*SOP.* "Why  
Say your say, *TEN.* Say your say,  
Say your say, *BASS.* Haw, haw!

does this beast sedate, While scratch - ing of his pate, His off leg bring in play?"

bridge on the sum - mit, He ate up a

foot of his girth, Then he kicked down I

The musical score is written for a voice and piano. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score consists of two systems. Each system has a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: 'bridge on the sum - mit, He ate up a foot of his girth, Then he kicked down I'. The music features a mix of eighth and quarter notes, with some rests. The piano part includes chords and single notes, often beamed together.

went like a plummet, So let's damn all the don-keys on

earth. On this max - im I

*TEN.*

*BASS.* Haw haw, Haw haw, Haw, haw!

wish to in - sist, And I'm san - guine my views won't be

Haw, haw!

hissed, That a man is a mon-key, To ride on a

Haw, haw!

The first system of the musical score is in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'hissed,' followed by a melodic phrase for 'That a man is a mon-key, To ride on a'. The piano part provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

don-key, When walk-ing is on the free list. *CHORUS.*

On this

On this

The second system continues the vocal melody with 'don-key, When walk-ing is on the free list.' followed by the start of the chorus, 'On this'. The piano accompaniment continues with a steady rhythm. The system concludes with a double bar line.

max - im he wants to in - sist, And he's san - guine his

max - im he wants to in - sist, And he's san - guine his

The third system continues the vocal melody with 'max - im he wants to in - sist, And he's san - guine his'. The piano accompaniment features a more active melodic line in the right hand. The system concludes with a double bar line.

views won't be hissed, \_\_\_\_\_ That a man is a mon-key, To

views won't be hissed, \_\_\_\_\_ That a man is a mon-key, To

views won't be hissed, \_\_\_\_\_ That a man is a mon-key, To

*PAPAGALLO.*

When walk-ing is on the free list.

ride on a don-key, When walk-ing is on the free list.

ride on a don-key, When walk-ing is on the free list. haw, haw!

ride on don-key, When walk-ing is on the free list. haw, haw!

MINUTEZZA AND PAPAGALLO.

No 3.

*Allegretto grazioso.*

*MINUTEZZA.*

Should you

*Allegretto grazioso.*

This system contains the first two staves of the musical score. The top staff is for Minutizza, and the bottom staff is for Papagallo. Both are in 2/4 time. The key signature has one flat (B-flat). The tempo is marked 'Allegretto grazioso.' The first staff has a melodic line with a fermata on the final note. The second staff has a similar melodic line. The piano accompaniment is in the third system.

mar - ry Ma, in - stead of me, Your wed - ded life will hap - py be.

*p*

This system contains the second and third staves of the musical score. The top staff continues the vocal line for Minutizza. The second staff continues the vocal line for Papagallo. The piano accompaniment is in the third system, marked with a piano (*p*) dynamic.

She's a nurse of won - drous skill, Makes you hun - gry to be ill; When

*p*

This system contains the third and fourth staves of the musical score. The top staff continues the vocal line for Minutizza. The second staff continues the vocal line for Papagallo. The piano accompaniment is in the third system, marked with a piano (*p*) dynamic.



pains rheu - ma - tic — rack your frame, And gout - y symptoms make you lame, Ma -

*rit.*

ma will treat you to her store Of pa - tent med - ecines ga - lore. *PAPAG.*

*rit.* *accel.* *p*

I'm

*Piu vivo.*

not an in - va - lid, dear maid, And do not need a nurs - es aid; I

*Piu vivo.*

ne - ver suf - fer with the gout, Am al - ways a - ble to be out,

be out, be out. In a pol-ka step, the

*rit.*

*rit.* *a tempo*

**MINUTEZZA.**

When he dances

girls declare, I am grace-ful, grand and de-bon-air, When I dance the

sa-ra-bands, Untold rap-ture he commands,

sa-ra-band, Untold rap-ture I command, And dancing-masters—

## MINUTEZZA.

But when he fills all—  
of - ten say, I am sup - ple as a co - ry - phée; But when I fill all—

*rit.*

*rit.*

hearts with bliss, 'Tis when he gives a kick like this. I still main -  
hearts with bliss, 'Tis when I give a kick like this.

*rit.* *a tempo* *p* **Grazioso.**

*rit.* *p* *pp dolce* **Grazioso.**

tain I'm not the one to be your future wife; I'll flirt wher - e - ver

I may be, And cause you un-told mis-er-y; And my dis -

dain Will make you wish to end your blighted life; For I will snub you

*poco rit.*

ev-'ry day, And not one wish of yours o - bey.

*piu anima*

**PAPAGALLO.**

You state your side in

*piu anima*

man-ner strong, Tho' most il - lo - gi - cal and wrong; When you be - come my

blush - ing bride, On all those subjects I'll de - cide.

*MINUTEZZA.* *Grazioso.*

Ah

Tho' you main - tain you're

*Grazioso.*

*rallent.* *a tempo*

I'll flirt wher-e-ver I may be, And  
not the one to be my fu-ture wife

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major). The vocal line begins with a long note, followed by the lyrics "I'll flirt wher-e-ver I may be, And". The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

cause you un-told mis-er-y; Ah  
And your dis-dain Will

The second system of the musical score. The vocal line continues with the lyrics "cause you un-told mis-er-y; Ah". The piano accompaniment continues with its established pattern. The system concludes with the lyrics "And your dis-dain Will".

I'll sure-ly snub you ev-'ry day, And  
make me wish to end my blighted life;

The third system of the musical score. The vocal line concludes with the lyrics "I'll sure-ly snub you ev-'ry day, And". The piano accompaniment features a final chord in the right hand and a sustained chord in the left hand. The system concludes with the lyrics "make me wish to end my blighted life;".

## Tempo I.

not one wish of yours o - bey. In a pol - ka step, the girls declare, He's  
(spoken.) (spoken.)

Slide, one, two, Glide, one, two,

Tempo I.

grace-ful grand and de - bon - air, When he dan - ces sa - ra-bands,  
(spoken.)

Slide, one, two, three, four, one, two, When I dance the sa - ra-band,

Un-told rap - ture he commands, And danc-ing-masters of - ten say, He's  
(spoken.) (spoken.)

Un-told rap - ture I command. Slide, one, two, Glide, one, two,

sup - ple as a co - ry-phée, But when he fills all hearts with bliss, 'Tis  
(spoken.)

Slide, one, two, three, four, one, two, But when I fill all hearts with bliss, 'Tis

*rit.* *a tempo*

when he gives a kick like this.

when I give a kick like this.

**DANCE.**  
**Allegretto.**

*mf*

*p* *f*



Song: "Before the Moor was master of the hills of old Iberia."

LA PASTORELLA.

Nº 4.

*Allegro marziale.*

The first system of musical notation for the piece. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal line has a few notes with a slur and an accent mark.

The second system of musical notation. The piano accompaniment continues with a steady eighth-note rhythm. The vocal line has several notes with slurs and accents.

The third system of musical notation. The piano accompaniment features a more complex rhythmic pattern with slurs and accents. The vocal line has a slur with an '8' above it, indicating an eighth-note run.

The fourth system of musical notation, labeled "LA PASTORELLA. Recitative." It features a vocal line with lyrics and a piano accompaniment. The lyrics are "Be - - fore the Moor was mas-ter of the hills of old I -". The piano part has a forte (*f*) dynamic and a piano (*p*) dynamic section. The system ends with a double bar line and a fermata over the final note.

be - ri - a, Be - fore the Mos - lem standard floated o - ver an - cient

Sy - ri - a, Our fa - mi - ly re - solv'd to scorn all kinds of

la - bor, And to sub - sist en - tire - ly on the product of our neigh - bor; Our

### Allegro marziale.

grand a - chieve - ments in pec - u - la - tive sci - ence,  
stand to - geth - er what - ev - er dan - gers try us,

Fill my rob - ber soul with mild - est joy; Our  
Heart to heart and hand to hand say we, Al -

*p*

deeds of dar - ing when coup - led with de - fi - ance Are  
though so - ci - e - ty la - bors to de - cry us. We

just the kind of deeds brave hearts em - ploy, Who  
do not crit - i - cise so - ci - e - ty, Who

*piu animato.*

robs the mid - night travel - er on the lone - ly road, Who  
acts the in - jured maid - en with con - sum - mate art, And

*pp piu animato.*

robs the mil - lion - aire with - in his strong — a - bode?  
gets a gold - en so - lace for a bat - - - ter'd heart? La Pas - to -

rella! a wo - man! Ha ha ha ha ha ha ha ha ha ha ha ha

ha a wo - man, a wo - - man! Cuck-

*rall.* *a tempo.*

oo, cuck - oo, a lit - tle bird sings with glee: — "When winds blow

*leggiero.* *f sostenuto.* *ppp* *pp*

North, East, South or West, Fail not to feath - er well your nest, Cuck-oo, cuck -

oo, cuck-oo, Ah, lit-tle bird in the tree, Your pun - gent

pre - cept is the one for me. We

one for me.

- a. Recitative: "To marry, or not to marry."  
 b. Trio: "You remember 'twas six months ago."

## No 5.

LA PASTORELLA, GAMBO AND BUSCATO.

Moderato.

LA PASTORELLA.

To mar-ry, or not to mar-ry? That is the in-ter-ro-gation;

animato.

Whether a husband will be to me, A joy or com-pli - ca-tion.

GAMBO.

of - fer heart and hand to you, I'll con - stant be and ev - er true, If



go, When your young heart was la - den with woe, The

day that our Cap, By a le - gal mis - hap, Went to dwell where they nev - er have

snow, You told me 'twixt sob and 'twixt tear, 'Twas

awkward for me to ap - pear As a lov - er, just yet, But

not to for - get To call



*RUSCATO.*

— in the spring of the year. — Why not

mar-ry to - mor-row? You love him and he loves you;

Ban - - ish your wid-ow - y sor-row, And one be - come in -

*LA PASTOR.* *p*

Ah, So - ci - e - ty says to the man —

stead of two. *GAMBO.* Ah, So - ci - e - ty says to the

*rall.* *p* *a tempo. pp*

When you "pop" you should fol-low this plan: "Go speak to her  
man, When you "pop" you should fol-low this plan, "Go speak to her

Pa, and al-so her Ma, And "toot" your own horn if you can? This  
Pa, and al-so her Ma, And "toot" your own horn if you can? This

*a tempo.*  
meth-od I can not pur-sue, I'm an orphan and lone wid-ow too;  
meth-od you can not pur-sue, You are an or-phan and wid-ow

— I have - n't a Pa, And nei - ther a Ma, So what —  
 too; You have - n't a Pa, And nei - ther a Ma, So what —

The first system consists of three staves. The top two are vocal staves in treble clef, and the bottom is a piano accompaniment staff in bass clef. The music is in 4/4 time with a key signature of one flat (B-flat). The vocal lines are melodic and expressive, while the piano accompaniment provides a steady harmonic foundation with chords and moving lines.

is the best to do?  
 is the best to do?

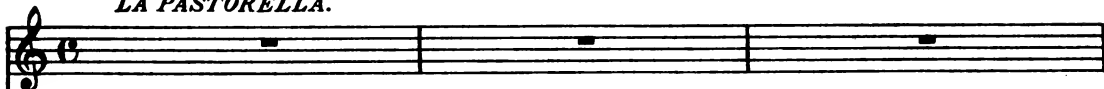
The second system continues the musical piece. It features the same three-staff layout. The vocal lines end with a question mark, suggesting a rhetorical or questioning tone. The piano accompaniment includes dynamic markings: *p* (piano) and *ppp* (pianissimo), indicating a soft and very soft volume respectively.

The third system continues the piano accompaniment. It features two staves in treble and bass clef. The music is characterized by complex chordal textures and flowing melodic lines. A dynamic marking of *pp* (pianissimo) is present, indicating a very soft volume.

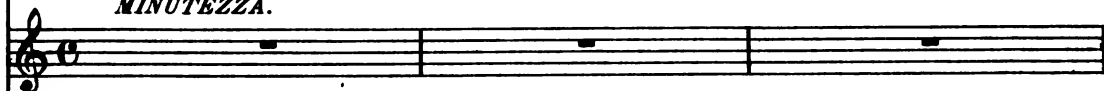
LA PASTORELLA, MINUTEZZA, BUSCATO, GAMBO, MARGHERITA,  
REA, ZADENÁ AND ROSAMONDA.

Nº 6.

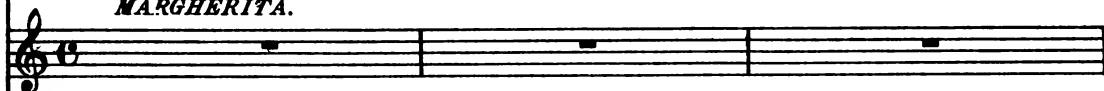
*Allegro misterioso.*  
*LA PASTORELLA.*



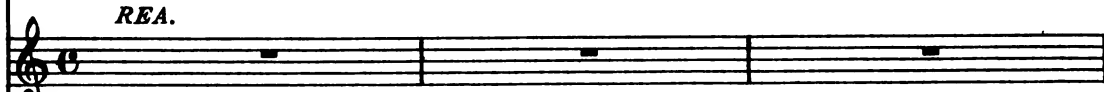
*MINUTEZZA.*



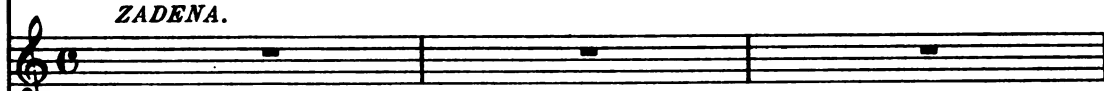
*MARGHERITA.*



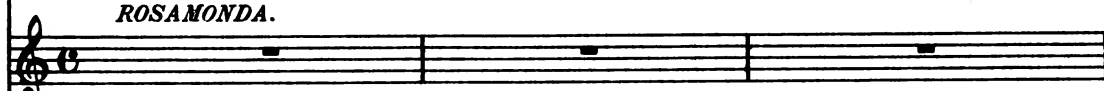
*REA.*



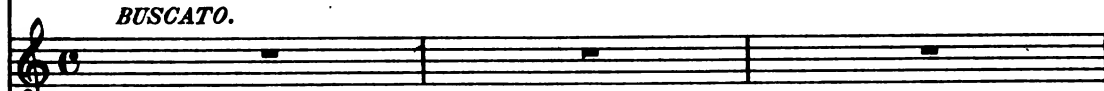
*ZADENA.*



*ROSAMONDA.*



*BUSCATO.*

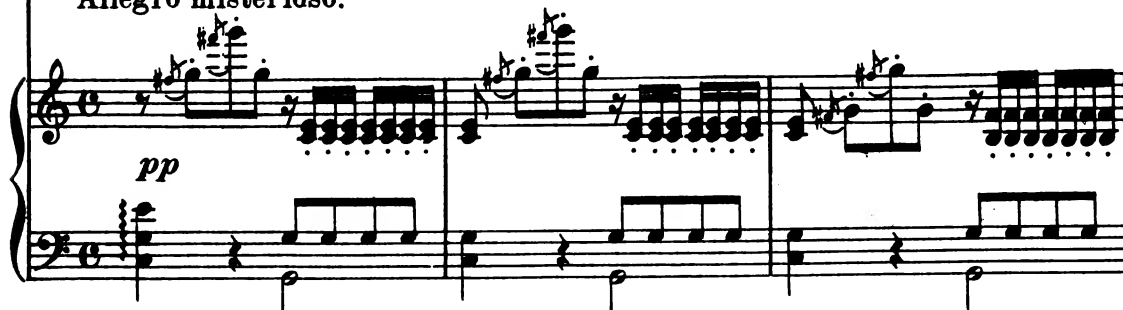


*GAMBO.*



In a mat-ter of such grave im -

*Allegro misterioso.*



Sh!  
Sh!  
Sh!  
Sh!  
Sh!  
Sh!  
Sh!

port,                    Stra - te - gic schemes are                    need - ed, So

The musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion, with each staff starting with a 'Sh!' instruction. The piano accompaniment is written for a grand piano, featuring a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. The lyrics are: 'port,                    Stra - te - gic schemes are                    need - ed, So'.

The musical score consists of seven vocal staves and a piano accompaniment. The vocal staves are arranged in a vertical column, each with a treble clef. The first six staves are identical, each containing a single note (G4) with a fermata and the instruction "Sh!". The seventh staff is a bass line with lyrics. The piano accompaniment is at the bottom, featuring a complex melodic line in the right hand and a simpler bass line in the left hand.

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

con - se - quent - ly I ex - hort, That what she says be

We'll seek him when the twi - light dies With

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

heed - ed.

Sh!

song and dance we'll catch him, And then, no doubt, to his sur -

*con forza.* **Tempo Valse Vivo.**  
prise, Re - morse-less-ly we'll snatch him!

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

He'll shiv - er,

Sh! **And** **Tempo Valse Vivo.**

*f* *rit.* *sf* *p*



And quail,

And quail,

And quail,

And quail,

And quail,

And quail,

Our scow - ling,

quiv - er, And

*ff* *p* *p*

Be - wail!

Be - wail!

Be - wail!

Be - wail!

Be - wail!

Be - wail!

We'll awe him,

grow - ling, And

*f* *p*

This musical score is for a vocal ensemble and piano. It consists of nine staves. The first seven staves are vocal parts, each with the lyrics "Till he" under the first measure. The eighth staff continues the lyrics with "Re - signs you,". The ninth staff continues with "jaw him," and "De -". The piano accompaniment is shown in the bottom two staves, featuring a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

*f*  
Till he

Till he

*f*  
Till he

Till he

*f*  
Till he

Till he

Re - signs you,

jaw him, De -

*f*

*f* You see. *lunga.* *pp* Misterioso. Ah! When night comes

*f* You see. Ah! When night comes

*f* You see. *pp* Ah! When night comes

*f* You see. *pp* Ah! When night comes

*f* You see. *pp* Ah! When night comes

*f* You see. *pp* Ah! When night comes

*f* You see. *pp* Ah! When night comes

clines you, *lunga.* Ah! When night comes

*12* *f* *pp* Misterioso.

- we will bag him\_\_\_ If he mur - - mur\_\_\_ we will

- we will bag him\_\_\_ If he mur - - mur\_\_\_ we will

- we will bag him\_\_\_ If he mur - - mur\_\_\_ we will

- we will bag him\_\_\_ If he mur - - mur\_\_\_ we will

- we will bag him\_\_\_ If he mur - - mur\_\_\_ we will

- we will bag him\_\_\_ If he mur - - mur\_\_\_ we will

- we will bag him\_\_\_ If he mur - - mur\_\_\_ we will

- we will bag him\_\_\_ If he mur - - mur\_\_\_ we will

L'istesso tempo.

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

— He'll ac - cept the \_\_\_\_\_ sit - u - a - - - tion.

— He'll ac - cept the \_\_\_\_\_ sit - u - a - - - tion.

— He'll ac - cept the \_\_\_\_\_ sit - u - a - - - tion.

— He'll ac - cept the \_\_\_\_\_ sit - u - a - - - tion.

— He'll ac - cept the \_\_\_\_\_ sit - u - a - - - tion.

— He'll ac - cept the \_\_\_\_\_ sit - u - a - - - tion.

— He'll ac - cept the \_\_\_\_\_ sit - u - a - - - tion.

— He'll ac - cept the \_\_\_\_\_ sit - u - a - - - tion.

The musical score consists of eight staves. The first seven staves are vocal lines, each with the lyrics "— He'll ac - cept the \_\_\_\_\_ sit - u - a - - - tion." written below. The eighth staff is a piano accompaniment, featuring a treble and bass clef with various musical notations including chords, arpeggios, and melodic lines.

(closed mouth)

This musical score is for a voice and piano piece. It consists of nine staves. The first eight staves are for a voice part, each beginning with a treble clef and a key signature of one sharp (F#). The notes are written in a melodic line, with some slurs and ties. Below each of these eight staves is a horizontal line with the label 'H'm' underneath it. The ninth staff is for a piano accompaniment, featuring a grand staff with both treble and bass clefs. The piano part begins with a *pp* (pianissimo) dynamic marking. The music is written in a style that suggests a vocal exercise or a short piece, with a focus on melodic contour and harmonic support.



First system of musical notation, measures 1-8. The score consists of eight staves. The first seven staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The eighth staff is a piano accompaniment with a grand staff (treble and bass clefs). The key signature for the piano part is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The word "H'm" is written above the vocal staves in measures 1, 3, 5, 7, and 8.

Second system of musical notation, measures 9-16. The score consists of eight staves, continuing the vocal and piano parts from the first system. The notation includes various musical symbols such as notes, rests, and accidentals. The word "H'm" is written above the vocal staves in measures 10, 12, 14, and 16. The piano part includes dynamic markings: *f* (forte) in measure 13 and *p* (piano) in measure 14.

This musical score is for a piano and voice ensemble. It consists of two systems of staves. The first system has nine staves: eight for voices and one for piano. The piano part is in the bass clef, and the voice parts are in the treble clef. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice parts have a melodic line with many slurs and ties. The second system has eight staves: seven for voices and one for piano. The piano part continues with a similar rhythmic pattern. The score includes various musical notations such as notes, rests, slurs, ties, and dynamic markings like *pp* and *ppp*. There are also some markings like *H'm* above the voice staves.

*H'm*

*H'm*

*H'm*

*H'm*

*H'm*

*H'm*

*H'm*

*H'm*

*H'm*

*pp*

*ppp*

## Finale I.

LA PASTORELLA, MINUTEZZA, PAPAGALLO, BUSCATO, GAMBO AND CHORUS.

## No 7.

Andante con moto.

PAPAGALLO.

*con espressione*

Oh, stars that form the milk - y

*p*

way, If you to earth should ev - er stray, Take my ad-vice and heed it

Molto moderato.

pray, Dont stop at that ho - - tel. \_\_\_\_\_

*p doloroso*

Bed's bad, Bread's bad, Lamb's bad, Jam's bad,

*rit.* *L'istesso tempo.*

Pie's bad, Flies bad, And ten per day!

*PAPAG.*

Oh beaut'ous moon with sil-ver sheen, Your life seems hap-py and se -

rene; If you should come up - on this scene, Don't stop at that ho -

Molto moderato. Grazioso con moto.

tel. — Roast's bad, Toast's bad, Quail's bad,

Ale's bad, Ham's bad, Clam's bad, And ten per

*rit.*

(Buscato and Gambo appear cautiously and whistle.)

day! —

*BUSCATO.* (whistling.)

*GAMBO.* (whistling.)

*a tempo*

*ff*

*LA PAST.*

Let po - - - ets sing of stars that gem the

*con forza*

sky,

*MINUT.*

We much pre - fer the sa - ble cur - tain of the night.

*CHORUS.*

We much pre - fer the sa - ble cur - tain of the night.

*BUSCATO WITH TENORS.*

We much pre - fer the sa - ble cur - tain of the night.

*GAMBO WITH BASSES.*

*p*

Let love - - - - sick swains fair Lu - na glo - ri -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a choir format with four parts (Soprano, Alto, Tenor 1, Tenor 2) and a Bass part. The piano accompaniment is written for the right and left hands. The lyrics are: "Let love - - - - sick swains fair Lu - na glo - ri -".

fy,

Her ab - sence fills our hap - py hearts with sweet de - light.

Her ab - sence fills our hap - py hearts with sweet de - light.

**BUSCATO WITH TENORS.**

Her ab - sence fills our hap - py hearts with sweet de - light.

**GAMBO WITH BASSES.**

The second system of the musical score continues the vocal parts and piano accompaniment. It includes the lyrics: "fy, Her ab - sence fills our hap - py hearts with sweet de - light." and "Her ab - sence fills our hap - py hearts with sweet de - light." followed by the section headings "BUSCATO WITH TENORS." and "GAMBO WITH BASSES." The piano accompaniment features a prominent melody in the right hand.

The phos - phor - es - cent spark; \_\_\_\_\_ May oatch the maid - en's

eye But the dim - ness of the dark, \_\_\_\_\_ Is what we're swear - ing

by. \_\_\_\_\_ *GAMBO.* *rit.* Pil - lage and boot - y, Is pleas - ure and



*a tempo*

To this we glad - ly tes - ti - fy.

du - ty,

*p* *rall.* *a tempo*

*leggiere brillante.*

Oh, man most wise, You may de-vise, A thou - sand laws to

*MINUT.*

Oh, man most wise, You may de-vise, A thou - sand laws to

*pp*

ter - ror - ize! The rob - ber ev - 'ry law de-fies, He wants your pock - et -

ter - ror - ize! The rob - ber ev - 'ry law de-fies, He wants your pock - et -

book, — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

book, — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

bound-ed cheek, If you be love - ly or a freak, {We  
They} want — your pock - et -

bound-ed cheek, If you be love - ly or a freak, {We  
They} want — your pock - et -

book! — Oh, man most wise, You may de-vise, A thou-sand laws to

book! — Oh, man most wise, You may de-vise, A thou-sand laws to

*MARG. REA. ZADENA. ROSAM. WITH SOPRANOS.*

**CHORUS.** Oh, man most wise, You may de-vise, A thou-sand laws to

Oh, man most wise, You may de-vise, A thou-sand laws to

ter - ror-ize! The rob - ber ev - 'ry law de-fies, We want your pock - et -

ter - ror-ize! The rob - ber ev - 'ry law de-fies, They want your pock - et -

ter - ror-ize! The rob - ber ev' - ry law de-fies, {We They} want your pock - et -

ter - ror-ize! The rob - ber ev' - ry law de-fies, We want your pock - et -

book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

bound - ed cheek, If you be love - ly or a freak, We want your pock - et -

bound - ed cheek, If you be love - ly or a freak, They want your pock - et -

bound - ed cheek, If you be love - ly or a freak, {We They} want your pock - et -

bound - ed cheek, If you be love - ly or a freak, We want your pock - et -

The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a triplet of eighth notes in the final measure of the first system.

*con forza*

book! I love to see the gold - en sun go

book!

book!

book!

*con forza*

The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a triplet of eighth notes in the final measure of the first system.

down,

*p*

In-to the la - zy o - cean in the West - ern land.

*p*

In-to the la - zy o - cean in the West - ern land.

*p*

In-to the la - zy o - cean in the West - ern land.

*p*

In-to the la - zy o - cean in the West - ern land.

But when \_\_\_\_\_ we prowl a - round this sleep - y

*f*

town,

Our dear - est love the gold - en duc - ats then com - mand.

Our dear - est love the gold - en duc - ats then com - mand.

Our dear - est love the gold - en duc - ats then com - mand.

*p*

The phos - phor - es - cent spark, May catch the maid - en's

*p*

eye, But the dim - ness of the dark Is what we're swear-ing

by ——— *GAMBO.* Pil - lage and boot - y, Is pleas - ure and

To this ——— we glad - ly tes - ti - fy. ———  
du - ty.

*p* *rall.* *a tempo*

*LA PAST. leggiero brillante.*  
*MINUT.*

Oh, man most wise, You may de-vise, A thou - sand laws to

*pp leggiero brillante.*

ter - ror - ize! The rob - ber ev - 'ry law de-fies, He wants your pock - et -

ter - ror - ize! The rob - ber ev - 'ry law de-fies; He wants your pock - et -

book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

bound - ed cheek, If you be love - ly or a freak, {We They} want — your pock - et -

bound - ed cheek, If you be love - ly or a freak, {We They} want — your pock - et -



book. Oh, man most wise, You may devise, A thou - sand laws to

book. Oh, man most wise, You may devise, A thou - sand laws to

*MARGHERITA, REA, ZADENA, ROSAMONDA WITH SOPRANO.*

*CHORUS.*

Oh, man most wise, You may devise, A thou - sand laws to

Oh, man most wise, You may devise, A thou - sand laws to

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two groups: the first two staves are for Soprano and Alto, and the next three are for Tenor 1, Tenor 2, and Bass. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "book. Oh, man most wise, You may devise, A thou - sand laws to". The piano part features a series of chords and moving lines in both hands.

ter - ror-ize! The rob - ber ev - 'ry law defies, We want your pock - et -

ter - ror-ize! The rob - ber ev - 'ry law defies, They want your pock - et -

ter - ror-ize! The rob - ber ev' - ry law de-fies, {We  
They} want your pock - et -

ter - ror-ize! The rob - ber ev' - ry law de-fies, We want your pock - et -

The second system of the musical score continues the vocal and piano parts. It follows the same layout with five vocal staves and a piano accompaniment. The lyrics are: "ter - ror-ize! The rob - ber ev - 'ry law defies, We want your pock - et -", "ter - ror-ize! The rob - ber ev - 'ry law defies, They want your pock - et -", "ter - ror-ize! The rob - ber ev' - ry law de-fies, {We  
They} want your pock - et -", and "ter - ror-ize! The rob - ber ev' - ry law de-fies, We want your pock - et -". The piano accompaniment continues with similar harmonic and melodic patterns.

book. Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un-

book. Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un-

book. Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un-

book. Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un-

bound - ed cheek, If you be love - ly or a freak, We

bound - ed cheek, If you be love - ly or a freak, They

bound - ed cheek, If you be love - ly or a freak, {We They}

bound - ed cheek, If you be love - ly or a freak, We

## Allegro con fuoco.

want your pock-et - - - book!

want your pock-et - - - book!

want your pock-et - - - book!

want your pock-et - - - book!

*Allegro con fuoco.* (Papagallo is captured.)

## Marziale.

*Marziale.*

## LA PAST.

*LA PAST.*

Hush! the watch-men are com - ing near,

Hide him, un - til they dis - ap - pear.

*p*

*SOPRANOS.*

*p*

*CHORUS OF WATCHMEN.*

We — are call'd the

*ALTOS.*

*p*

props of the law, Pa - trol - ling we think ve - ry

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. The lyrics are "props of the law, Pa - trol - ling we think ve - ry".

much of a bore; When dan - ger is near, We dis -

The second system of the musical score continues the melody and accompaniment. The lyrics are "much of a bore; When dan - ger is near, We dis -".

creet - ly with - draw, So back to our beds we will

The third system of the musical score concludes the phrase. The lyrics are "creet - ly with - draw, So back to our beds we will".

go.

*p*

**LA PASTORELLA.**

Take him up,

Take him up

**MINUTEZZA.****BUSCATO.**

Ten - der - ly

Ten - der -

**GAMBO.**

Ten - der - ly

Ten - der -

## L'istesso tempo.

Our home is on the moun - tain - peak, Where  
 Their home is on the moun - tain - peak, Where  
 ly.  
 ly.  
**CHORUS.**  
 Take him up ten - der - ly,  
 Take him up ten - der - ly,  
 L'istesso tempo.  
*p*

wild winds blow and ea - gles shriek; The moon is due, so  
 wild winds blow and ea - gles shriek; The moon is due, so  
 BUS.  
 GAM. The moon is due, so  
 The moon is due, so  
 To the moun - tain peak, Where wild winds blow and ea -  
 To the moun - tain peak, Where wild winds blow and ea -

off we'll sneak, Be - fore it lights the earth, Be - fore it

off we'll sneak, Be - fore it lights the earth,

off well sneak Be - fore it lights the earth,

gles, and ea - gles shriek, The moon is due,

gles, and ea - gles shriek, The moon is due,

lights the earth, the earth, Be - fore it lights the earth, the

the earth, Be - fore it lights the

off we'll sneak, Be - fore it lights the earth, the

Off we'll sneak, Be - - fore it lights the earth, the

Off we'll sneak, Be - - fore it lights the earth, the



earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

dim.

dim.

pp

The musical score is for a vocal ensemble and piano. It features five systems of staves. The first four systems each have four staves (three vocal staves and one piano accompaniment staff). The fifth system has five staves (three vocal staves and two piano accompaniment staves). The lyrics 'earth, Be - fore it lights the earth.' are repeated four times, once for each vocal part. The piano part includes a 'dim.' (diminuendo) marking and a 'pp' (pianissimo) marking. The score is written in G major and 4/4 time.

The musical score continues with five systems of staves. The first four systems each have four staves (three vocal staves and one piano accompaniment staff). The fifth system has five staves (three vocal staves and two piano accompaniment staves). The piano part includes a 'pp' (pianissimo) marking. The score is written in G major and 4/4 time.

The first system of the musical score consists of seven staves. The first six staves are vocal parts, each containing a whole rest in every measure. The seventh staff is a grand staff (treble and bass clef) representing the piano accompaniment. It features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The piano part begins with a series of eighth-note chords, followed by a more complex melodic passage in the treble clef.

The second system of the musical score also consists of seven staves. The first six staves are vocal parts, each containing a whole rest in every measure. The seventh staff is a grand staff (treble and bass clef) representing the piano accompaniment. The piano part continues with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The lyrics "dim - in - u - en - do" are written below the piano part. The system concludes with a double bar line. The piano part ends with a final chord in the bass clef.

## Act II.

a. Introduction.

b. Romance: "The rose tint leaves the sky."

No 8.

GUIDO.

Moderato.

Musical score for the first system of "No 8" by Guido. The tempo is marked "Moderato." The key signature is one sharp (F#). The score shows a piano introduction with a melody in the right hand and accompaniment in the left hand. Dynamics include *sf* (sforzando) and *p* (piano).

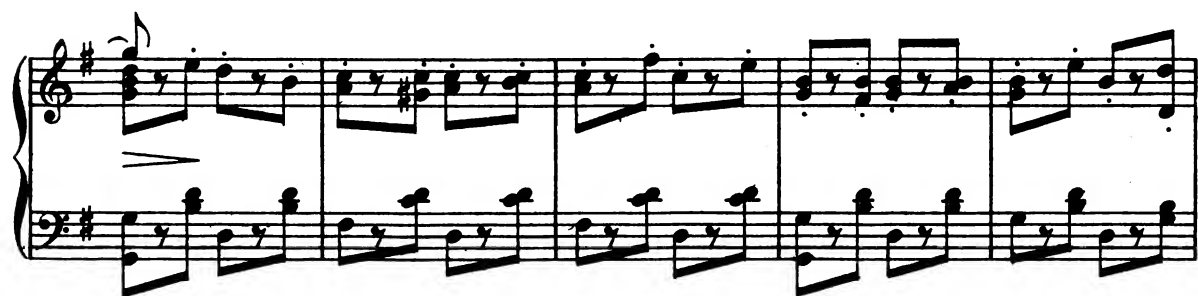
Allegro marziale.

Musical score for the second system of "No 8" by Guido. The tempo is marked "Allegro marziale." The key signature is one sharp (F#). The score shows a continuation of the melody in the right hand and accompaniment in the left hand. Dynamics include *sf* (sforzando) and *f* (forte).

Musical score for the third system of "No 8" by Guido. The key signature is one sharp (F#). The score shows a continuation of the melody in the right hand and accompaniment in the left hand. Dynamics include *p* (piano).

Musical score for the fourth system of "No 8" by Guido. The key signature is one sharp (F#). The score shows a continuation of the melody in the right hand and accompaniment in the left hand. Dynamics include *f* (forte).

Musical score for the fifth system of "No 8" by Guido. The key signature is one sharp (F#). The score shows a continuation of the melody in the right hand and accompaniment in the left hand. Dynamics include *sf* (sforzando).

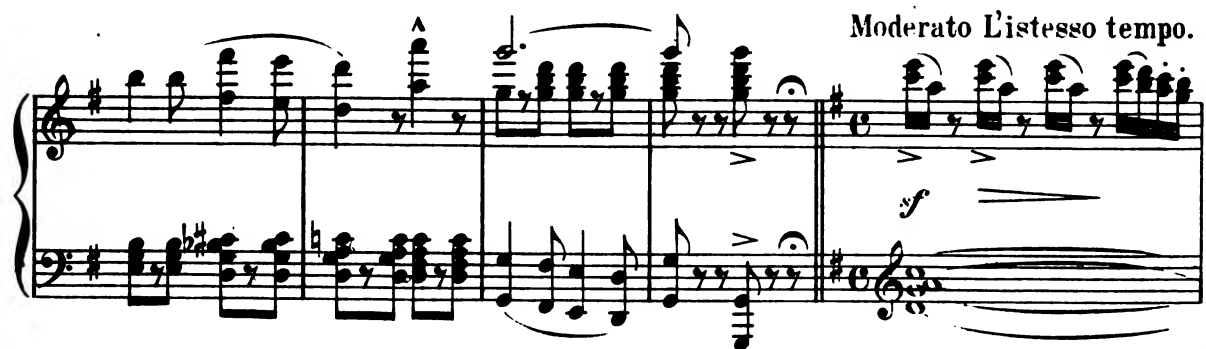




First system of musical notation. Treble and bass staves. Treble staff has a forte (*ff*) dynamic marking. The music features complex chordal textures and melodic lines.



Second system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest indicated by a dashed box. Bass staff has a forte (*ff*) dynamic marking. The music continues with complex textures.



Third system of musical notation. Treble and bass staves. Treble staff has a *Moderato* tempo marking. The music features complex textures and melodic lines.



Fourth system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. Bass staff has a fortissimo (*sf*) dynamic marking. The music features complex textures and melodic lines.



Fifth system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. The tempo marking *Andante con espressione.* is present. The music features complex textures and melodic lines.

Andante sostenuto.  
GUIDO.

The rose tint leaves the

sky, The sha - dows mul - ti - ply, The moon peep's o'er the

east - ern hill, With blush - es soft and shy; Though sky - tints pass a -

*calando.*

way, And fade to dull-est grey, My love will grow And brighter

glow, Un-til the dawn of love's e-ter-nal day. Oh

*p*

*rit.*

*con passione.  
a tempo.*

sweet - heart, if your ancient woo-er, — Should win the day, I hum-bly

*a tempo.*

crave You change the adage, 'twill be tru-er, No young man's

*molto ritenuto.*

darling, but an old man's slave. The

*p rit.* *a tempo* *p*

whip - poorwill's sad cry, His mourn - ful mates re - ply, In -

to my love - born heart in - still A hope - less prophe - cy. Must

I for ev - er - more A hap - less life de - plore? Oh darling



mine, Can you di-vine, What days to come may have for us in store? Oh

*rit.*

*con passione.*  
*a tempo.*

sweet-heart, if your ancient woo-er, Should win the day, I hum-bly

*a tempo.*

crave You change the adage, 'twill be tru-er, No young man's

dar-ling but an old man's slave.

*f* *p* *p*

No. 9.

LA PASTORELLA.

*Allegretto energico.*

LA PASTORELLA.

Here's a

The first system of the musical score is in 2/4 time with a key signature of two sharps (F# and C#). It features a vocal line and a piano accompaniment. The piano part begins with a forte (ff) dynamic and consists of a rhythmic pattern of eighth and sixteenth notes. The vocal line starts with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The system ends with a half note G4 and a quarter note A4.

*parlante.*

pack of red and black, Spots and fac-es, deuces, ac-es, Each suit with it's

The second system continues the vocal line with the lyrics "pack of red and black, Spots and fac-es, deuces, ac-es, Each suit with it's". The piano accompaniment continues with a similar rhythmic pattern. The system ends with a half note G4 and a quarter note A4.

jack.

The third system begins with the vocal line on the word "jack." followed by a half note G4 and a quarter note A4. The piano accompaniment features a more complex rhythmic pattern with many beamed sixteenth notes. The system ends with a half note G4 and a quarter note A4, marked with a *rit.* (ritardando) instruction.

*parlante.*

Cut and deal Will

The fourth system continues the vocal line with the lyrics "Cut and deal Will". The piano accompaniment features a more complex rhythmic pattern with many beamed sixteenth notes. The system ends with a half note G4 and a quarter note A4, marked with a *p* (piano) instruction.

soon re - veal, If I'm to mar-ry Or yet tar-ry In lone woe or

veal.

*lunga* Allegretto giocoso.  
(Reads the cards.)

"One lov - ing heart, A count - er - part Of man in all his

pride, Lives but for you; He's ev - er true, And names you for his

bride, He's ev - er true And names you for his bride. One lov - ing heart, A

coun - ter-part Of man in all his pride, Lives but for you; He's

ev - er true, And names you for his bride. For his

bride, For his bride. *leggiere* La la la la la la la la



la la la la la la la la la la la Tra la la la la la la la

This system contains the first line of music. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps, featuring chords and moving lines in both hands.



la la la la la la la la la la la

This system contains the second line of music. The vocal melody continues with a long note at the end of the line. The piano accompaniment continues with similar harmonic support.



This system contains the third line of music. The vocal melody consists of a long, sustained note. The piano accompaniment features a more active melody in the right hand with many beamed notes, while the left hand continues with a steady accompaniment.



— la la la la.

*p*

This system contains the fourth line of music. The vocal melody has a rest followed by a short phrase. The piano accompaniment includes a piano (*p*) dynamic marking and features some trills and grace notes in the right hand.

*dolce.*

Lie you there, Oh wo - man fair.

If you dare his heart to

share, Be - ware!

Be - ware! Take - care! Take-care! For he is

ev - 'ry thing to me. La la la la la la la la

*rit.* *a tempo* *pp*

la la

la la la la la

*Allegro quasi Presto.*

la What's this I see?

*Parlante.**Andante.*

It cannot be!

"We send a king as captive to you,"  
And tho' he may refuse to woo you,  
No other heart can share your own,  
While he remains upon his throne,

Be per-

sis-tent and pur-sue him, Try to wed and try to woo him, Though his heart is heart of

stone."

Oh stars, tho' my heart you have

*Con passione e grandioso.*

*f* *pp* *rallen.* *ff*

bro - ken, My du - ty and mis-sion is spo - ken; The



*allargemente.* *rit.* *lunga.*

cards have revealed by this to-ken, by this to-ken that I am the sport of

*fate.*

*a tempo.* *ff*

*allargemente.*

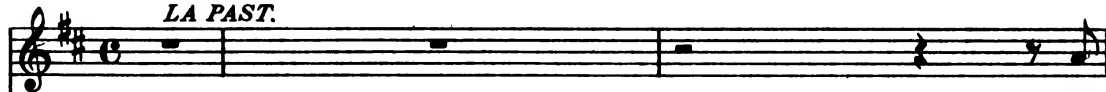
## Trio: "He's here."

LA PASTORELLA, PAPAGALLO AND BUSCATO.

## No. 10.

Moderato.

LA PAST.



Oh,

PAPAG.



I'm here!

I'm here!

BUSCATO.



He's here!

He's here!

Moderato.



Piu vivo.



Allegretto grazioso.



Tho' my wo-man heart re-bels, In my men-tal ob-ser-va-tion

I can find no pa-rallels. You're the man my star's se-lect-ed

As the one to mar-ry me; While you're not what I ex-pect-ed,

*rit.* Still my hus-band you must be. *PAPAG.* Therefore,  
 There - fore, *BUSCATO.*  
 There - fore,  
*rit.*

*a tempo.*

Ring the bells in rhyth-mic meas-ure, We must wed with - in the day;

*a tempo.*

I am list - ed as a treas - ure, You as ver - y com-mon clay.

Ring the bells in rhyth-mic meas-ure, We must wed with - in the day;

Ding, Dong! Ding, Dong!

They must wed with - in the day, Tho'

I am list - ed as a treas - ure, You as ver - y com-mon clay.

Ding, Dong! Ding, Dong! Ding, Dong!

he is ver - y com - mon clay.

*p*

*BUSCATO.*

Please to note how luck pur-sues you, Though you missed a bride last night,

Cu - pid says he will not lose you, Gives you her, the world's delight,

She's no maid of awk-ward man-ner, But a wid - ow, fair to see;

There -  
Plays the or - gan and pi-an - o In a most out-land-ish key.

*rit.* *a tempo.*

*p LA PASTORELLÀ.*

There-fore, Ring the bells in rhyth-mic meas-ure,  
fore,  
There-fore,

*rit.* *a tempo.*

I must wed with - in the day, I am list-ed as a treas-ure,

You as ver-y com-mon clay. Ring the bells in rhyth-mic meas-ure,  
Ding, Dong!  
They must wed with -

I must wed with - in the day, I am list - ed as a treas - ure,  
Ding, Dong! Ding, Dong!  
in the day, Tho' he is ver - y  
You as ver - y com - mon clay.  
Ding, Dong! Ding, Dong!  
com - mon clay! Dance.  
com - mon clay! Dance.  
com - mon clay! Dance.  
com - mon clay! Dance.  
com - mon clay! Dance.  
com - mon clay! Dance.

Duet: "Love, light of my heart."

MINUTEZZA AND GUIDO.

## Nº 11.

Tempo di Valse Brillante.

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand with grace notes and a bass line with chords. The first measure has a forte (*f*) dynamic. The introduction concludes with a left-hand (*L.H.*) flourish.

The piano accompaniment for the first system continues the melody and bass line from the introduction, providing harmonic support for the vocal entry.

*p* GUIDO. *dolce e sostenuto.*

Love, light of my heart, The day of our joy is

Guido's vocal entry begins with a piano (*p*) dynamic. The melody is sweet and sustained, with a piano accompaniment of chords.

near; Love, tho' we should part, Your

Minutezza's vocal entry follows, with lyrics "near; Love, tho' we should part, Your". The piano accompaniment continues with chords.



im-age will ev - er be dear. Love, hope lives to -

day With all of its won-der-ful sway; For

*rit.* *a tempo.*

star - lit night, And sun - shine bright Have en-tered our lives for

*p* *rit.*

### MINUTEZZA.

*a tempo.* And will you faith-ful be? As in the aye. Ev - er love.

*a tempo.*

old - en days? Nor change your fe - al - ty?

As in the gold - en days.

Un-til e - ter - ni - ty,

Ne - ver, love, I'll faith - ful

Love, light of my heart, The

be. Love, light of my heart, The

day of our joy is near, Love, tho' we should

day of our joy is near, Love, tho' we should

part, Your im-age will ev - er be dear.

part, Your im-age will ev - er be dear.

Love, hope lives to - day With all of its won - der - ful

Love, hope lives to - day With all of its won - der - ful

sway; For star - lit night And sun - shine bright Have

sway; For star - lit night And sun - shine bright Have

en - tered our lives for aye.

en - tered our lives for aye.

## MINUT.

Day by day, \_\_\_\_\_

*p dolce.*

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

We will stray \_\_\_\_\_ Where vi - o - lets dwell, 'Mid

This system contains the next two staves. The vocal line continues with a half note G4, a quarter note A4, and a half note B4, all under a slur. The piano accompaniment continues with the same rhythmic pattern. The key signature remains three flats.

as - pho - del, And ox - eyed dais - ies reign \_\_\_\_\_ And

This system contains the next two staves. The vocal line continues with a half note G4, a quarter note A4, and a half note B4, all under a slur. The piano accompaniment continues with the same rhythmic pattern. The key signature remains three flats.

oh, so faint, \_\_\_\_\_ So sweet - - ly

*p*

This system contains the final two staves. The vocal line continues with a half note G4, a quarter note A4, and a half note B4, all under a slur. The piano accompaniment continues with the same rhythmic pattern. The key signature remains three flats.

quaint. The sigh - ing breeze A - mong the trees, Will

*rit.* *a tempo.* Piu vivo.  
e - cho love's re - frain.

*f.* Ah!

*ff.* Love, light of my heart, The day of our joy is

*p*

Love, tho' we should part Your

near; Love, tho' we should part Your

*pp*

im-age will ev-er be dear Love, hope lives to-

im-age will ev-er be dear, Will ev-er be dear.

*ff*

day, With all of its won-der-ful sway For

won-der-ful sway For

8

*stringendo.*

star - lit night And sun-shine bright, For star - lit night, And

star - lit night And sun-shine bright, For star - lit night, And

*stringendo.*

*poco a poco.*

sun - shine bright, For star - lit night and sun - shine

sun - shine bright, For star - lit night and sun - shine

*poco a poco.*

This system contains the first two systems of music. It features two vocal staves and a piano accompaniment. The vocal parts have the lyrics "sun - shine bright, For star - lit night and sun - shine". The piano accompaniment includes the tempo marking "poco a poco." and consists of chords and moving lines in both hands.

bright, Have en - tered our lives for aye \_\_\_\_\_

bright, Have en - tered our lives for aye \_\_\_\_\_

This system contains the third and fourth systems of music. The vocal parts continue with the lyrics "bright, Have en - tered our lives for aye \_\_\_\_\_". The piano accompaniment features more complex textures, including arpeggiated figures and sustained chords, with dynamic markings like *ff* and *fz*.

This system contains the fifth and sixth systems of music. It features piano accompaniment for both hands. The right hand has a melodic line with many accents (^), while the left hand provides harmonic support with chords and moving lines. The system concludes with a final cadence.

- a. Chorus and Solo: "We cannot see the reason why."  
 b. Tarantella:  
 c. Invocation: "Bright star of love."  
 d. Solos and Chorus: "An act to purify our band."

LA PASTORELLA, PAPAGALLO, GAMBO, BUSCATO AND CHORUS.

# **Nº 12.**

**Allegro non troppo.**

**Enter Tenors and Basses.**

The first system of the musical score features a piano introduction in 8/8 time. The piano part consists of a treble and bass staff. The treble staff has a melody with triplets and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. A fortissimo (*ff*) dynamic marking is present in the bass staff. Above the piano staves, there are two empty vocal staves for Tenors and Basses, with the instruction "Enter Tenors and Basses." written above them.

The second system shows the vocal entry. The Tenors and Basses enter with the lyrics "We can - - not". The piano accompaniment continues with a similar rhythmic pattern. A mezzo-forte (*mf*) dynamic marking is present in the piano part. The vocal staves are labeled "TENORS." and "BASSES.".

The third system continues the vocal entry. The Tenors and Basses sing the lyrics "see the rea - - son why The Fates did". The piano accompaniment continues with a similar rhythmic pattern. The vocal staves are labeled "TENORS." and "BASSES.".



not name us Old Pap - - a -

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It contains the lyrics "not name us Old Pap - - a -". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple, with long notes and rests.

The piano accompaniment for the first system of music. It consists of two staves, treble and bass, with a key signature of one flat. The melody is simple, with long notes and rests.

gal - - lo can't de - ny He'll prove an

The second system of music features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It contains the lyrics "gal - - lo can't de - ny He'll prove an". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple, with long notes and rests.

The piano accompaniment for the second system of music. It consists of two staves, treble and bass, with a key signature of one flat. The melody is simple, with long notes and rests.

in - - cu - bus, The stars be -

The third system of music features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It contains the lyrics "in - - cu - bus, The stars be -". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple, with long notes and rests.

The piano accompaniment for the third system of music. It consists of two staves, treble and bass, with a key signature of one flat. The melody is simple, with long notes and rests.

fore they name the man, Should place him

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "fore they name the man, Should place him". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note bass line and chords in the right hand.

first on view; And then a

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "first on view; And then a". The piano accompaniment continues with the same eighth-note bass line and chords, with some melodic movement in the right hand.

wo - man by this plan, Can see if

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "wo - man by this plan, Can see if". The piano accompaniment continues with the same eighth-note bass line and chords, ending with a final chord in the right hand.

(Enter Sopranos and Altos.)

he \_\_\_\_\_ will do. \_\_\_\_\_

The first system of the musical score. It includes a vocal staff with the lyrics "he \_\_\_\_\_ will do. \_\_\_\_\_" and a piano accompaniment. The piano part features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

*SOPRANOS AND ALTOS.*

The ec - sta-cy, the pleas - ure and the joy - ous-ness su -

The second system of the musical score. It includes a vocal staff with the lyrics "The ec - sta-cy, the pleas - ure and the joy - ous-ness su -" and a piano accompaniment. The piano part continues with a similar rhythmic pattern. The key signature has one flat, and the time signature is 4/4.

preme \_\_\_\_\_ Seem sad - ly lack - ing on this ga - la - day;

The third system of the musical score. It includes a vocal staff with the lyrics "preme \_\_\_\_\_ Seem sad - ly lack - ing on this ga - la - day;" and a piano accompaniment. The piano part continues with a similar rhythmic pattern. The key signature has one flat, and the time signature is 4/4.

The man the Fates have sent her is as skim milk un - to

cream, To the hus - band who was forc'd to pass a - way,

Where there's so much fear and doubt - ing, We can't see why we keep

shout - ing, For a la - ryn-gi - tic trou - ble may en - sue.

He may rate as hale and heart - y, But we do not like the

par - ty, So he'll nev - er, no, he'll nev - er, nev - er do.

Enter Papagallo.

PAPAGALLO.

With de - fer - en - tial

pru - dence, So no an - ger I'll a - rouse, — I beg you tell me,

that is if you can, — While I have said I

could not, would not be her fut - ure spouse, Pray say, why do you make the

of - fice seek the man? — An - y way I try to

do it, I can't tack - le kind - ly to it; It is noth - ing else but

su - per-sti - tion That pos-ses - ses you; I'm no log - ic - al con -

clu - sion In this ma - tri-mon - ial fu - sion, And I'll ne - ver, no I'll

ne - ver, ne - ver do. *CHORUS.* *ff* The ec - sta - cy, the

We can - - - not

pleas - ure, and the joy - ous-ness su - preme. Seem sad - ly lack - ing  
 see the rea - - son why The Fates did

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom staff is for the piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal melody is characterized by long, flowing lines with many ties, suggesting a slow, dramatic tempo. The piano accompaniment features a steady, rhythmic pattern of eighth and sixteenth notes.

on this ga - la - day. The man the Fates have  
 not take us. Old Pap - - a -

The second system continues the musical piece. It follows the same three-staff format as the first. The vocal lines continue with the same melodic style, and the piano accompaniment maintains its rhythmic foundation. The lyrics are spread across the vocal staves, with some words appearing on multiple lines.

sent her is as skim milk un - to cream, To the hus - band who was  
 gal - - lo can't de - ny He'll prove an

The third system concludes the page. It maintains the three-staff structure. The vocal parts finish their phrases, and the piano accompaniment provides a final harmonic support. The overall mood of the music is somber and reflective, as indicated by the lyrics and the melodic choices.



forced to pass a - way. Where there's so much fear and  
 in - - - cu - bus. The stars be -

The first system of the musical score consists of three staves. The top two staves are for the vocal line, with lyrics 'forced to pass a - way. Where there's so much fear and' on the first line and 'in - - - cu - bus. The stars be -' on the second line. The bottom staff is for the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. A piano dynamic marking 'p' is present in the lower right of the piano staff.

doubt - ing we can't see why we keep shout - ing, For a la - ryn - gi - tic  
 fore they name the man, Should place him

The second system of the musical score consists of three staves. The top two staves are for the vocal line, with lyrics 'doubt - ing we can't see why we keep shout - ing, For a la - ryn - gi - tic' on the first line and 'fore they name the man, Should place him' on the second line. The bottom staff is for the piano accompaniment, continuing the rhythmic pattern. A key signature change to one sharp (F#) is visible in the piano staff.

trou - ble may en - sue. He may rate as hale and  
 first in view. And then

The third system of the musical score consists of three staves. The top two staves are for the vocal line, with lyrics 'trou - ble may en - sue. He may rate as hale and' on the first line and 'first in view. And then' on the second line. The bottom staff is for the piano accompaniment, continuing the rhythmic pattern.

heart - y, But we do not like the par - ty, So he'll nev - er, no, he'll  
 wo - - man by this plan Can see if

The first system of the musical score consists of three staves. The top two staves are for the vocal line, with lyrics written below the notes. The bottom staff is for the piano accompaniment, showing chords and melodic lines in both hands.

Vivace.  
 nev - er, nev - er do.  
 he will do.

*ff L.H.*

*Red.*

The second system continues the musical score. It includes the tempo marking 'Vivace.' and dynamic markings 'ff L.H.' and 'Red.' (likely indicating a redaction or specific performance instruction). The vocal staves show the continuation of the lyrics, and the piano accompaniment features more complex rhythmic patterns.

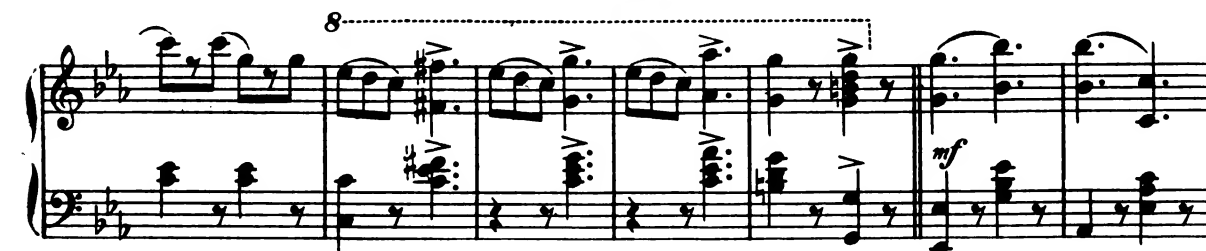
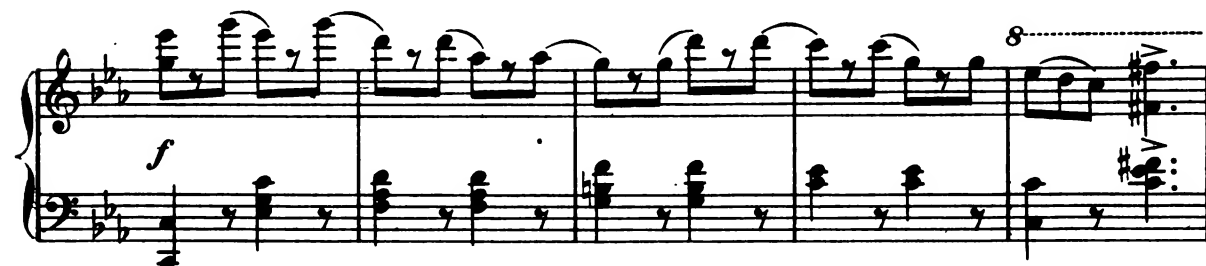
*L.H.*

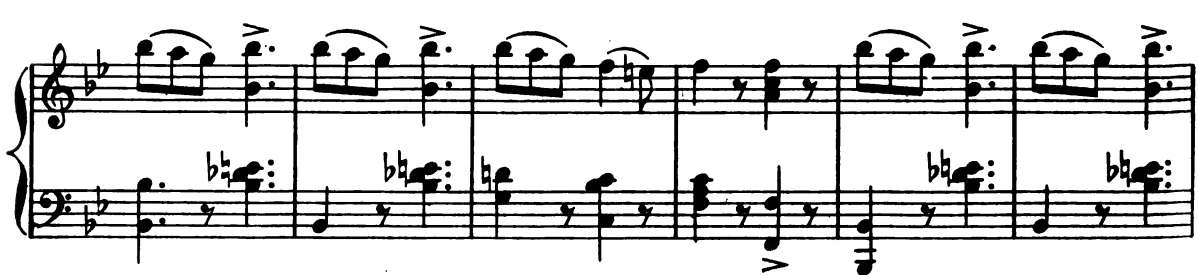
*f*

The third system of the musical score shows the piano accompaniment continuing. It includes dynamic markings 'L.H.' and 'f'. The bottom staff shows a more active melodic line in the left hand, while the right hand provides harmonic support.

## TARANTELLA.

This musical score is for a piece titled "TARANTELLA." It consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 6/8. The first system begins with a forte (*ff*) dynamic marking. The melody in the treble staff is characterized by eighth-note patterns, often beamed in pairs, with many notes marked with accents (>). The bass staff provides a harmonic accompaniment using chords and single notes, also featuring accents. The second system continues this pattern. The third system includes a repeat sign in the treble staff at measure 12, followed by a double bar line and a return to the forte (*ff*) dynamic. The fourth system features a change in the bass staff accompaniment, with some measures containing chords marked with a flat and a sharp (b#), indicating a chromatic alteration. The fifth and sixth systems continue the melodic and harmonic development, maintaining the 6/8 rhythm and the overall character of the Tarantella.



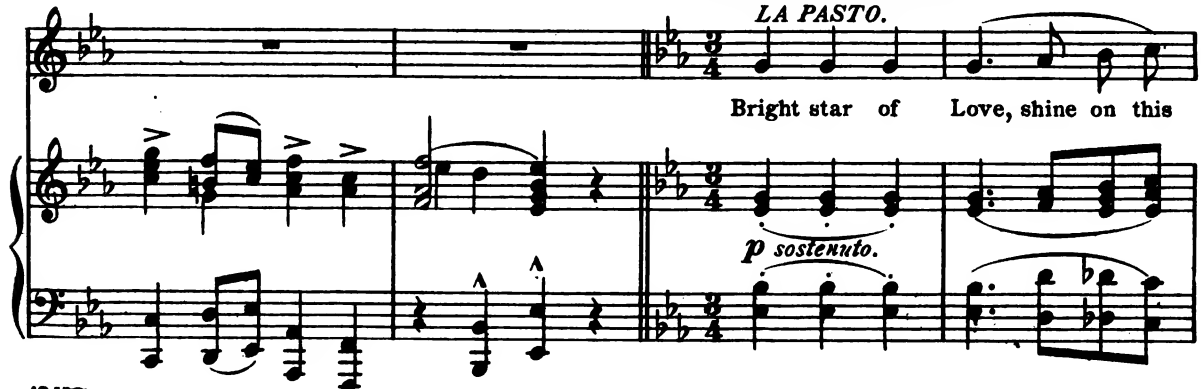




*Molto maestoso a la breve.* (Enter La Pastorella.)



*Andante commodo.*  
*LA PASTO.*



Bright star of Love, shine on this

*p sostenuto.*

most per-plex-ing mat-ing! Send from your world to him who's

ev-er hes-i-tat-ing, Your stern com-mand, that while the

fact is not e-lat-ing, He must ac-cept me for his

law-ful bride! *pp*

*CHORUS. pp*

*BUSCATO WITH TENORS. pp*

*GAMBO WITH BASSES. pp*

Bright Star of Love, shine on this

Bright Star of Love, shine on this

most per - plex - ing mat - ing. Send from your world to him who's

most per - plex - ing mat - ing. Send from your world to him who's

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "most per - plex - ing mat - ing. Send from your world to him who's".

ev - er hes - i - tat - ing, Your stern com - mand, that while the

ev - er hes - i - tat - ing, Your stern com - mand, that while the

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "ev - er hes - i - tat - ing, Your stern com - mand, that while the".

fact is not e - lat - ing, He must ac - cept her, He

fact is not e - lat - ing, He must ac - cept her, He

The third system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "fact is not e - lat - ing, He must ac - cept her, He".



## LA PASTOR.

Ac - cept me for his law - - ful

must ac - cept her for his law - - ful

must ac - cept her for his law - - ful

must ac - cept her for his law - - ful

## L'istesso tempo.

bride! —

bride.

bride.

bride.

*f* *ff*

GAMBO.

## Moderato.

Hold! here is something we must heed! Stop this af-fair and let me read!

*ff* *accl.*

**Allegro.****PAPAG. (Spoken.)**

No! No! No!

Are you a murderer? An as-sassin? A gory thug? Then you won't

**Allegretto.****(Reads.)**

do! "An act to pur - i - fy our band, Which

ev - 'ry one should un - der - stand; A law to keep out - side our ranks, The

weak - lings of the na - tion. No man can wed a rob - ber-maid, Un -

less, by ei - ther gun or blade, He's killed a man, And, there - by shows he's

*LA PASTORELLA.*

Or pro-ceed to

worth con - sid - er - a - tion.

*CHORUS. ff**BUSCATO WITH TENORS. ff*

Get out!

Get out!

*ff* *p*

for-mu-late a plan,

Whereby you can fight and kill your

Get out!

Get out!

*ff* *p*

man.

He does not look the cav-a-lier, Who'd risk his life for

He does not look the cav-a-lier, Who'd risk his life for

wo-man dear, But who would rath-er dis-ap-pear, When dan-ger hap-pens

wo-man dear, But who would rath-er dis-ap-pear, When dan-ger hap-pens

by. Go West! Go West! Go West! Go

by. Go West! Go West! Go West! Go

## LA PASTORELLA.

So pack up your Sunday clothes, Your doub - let and silk - en hose, And

West!

West!

*pp* *burlando.*

go where the li - ly blows, Far in the gold - en west, So pack up your

*p*

Sun-day clothes, Your doub - let and silk - en hose, And go where the li - ly blows far

far out west. *PRINCIPALS AND CHORUS.* Go.

Go pack up your Sun-day clothes, Your doub - let and

Go pack up your Sun-day clothes, Your doub - let and

Go. go where the li - ly blows Far in the gold - en

silk - en hose, And go where the li - ly blows, Far in the gold - en

silk - en hose, And go where the li - ly blows, Far in the gold - en

west! Go. go.

west! So pack up your Sun - day clothes, Your doub - let and

west! So pack up your Sun - day clothes, Your doub - let and

go. Go where the li - ly blows, Far far out  
 silk - en hose, And go where the li - ly blows, Far, far out  
 silk - en hose, And go where the li - ly blows, Far, far out

*PAPAG.*

west. If I quite un-der - stand your law, I'm not the man you're looking for, The  
 west.  
 west.  
 west.

man you want should thirst for blood, and drink it down most glad - ly; I'm

mild-er than the dear ga-zelle That shy-ly seeks the din-gle-dell, I'm

ten-der as the lit-tle lamb that Ma-ry loved so mad-ly.

*PAST.*

Or pro-ceed to for-mu-late a plan,

Get - out! Get - out!

Get - out! Get - out!

*ff* *p* *ff*



Where-by you can fight and kill your man.

He does not look the

He does not look the

*p*

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The piano part begins with a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and a 2/4 time signature.

cav - a - lier, Who'd risk his life for wo-man dear, But who would rath - er

cav - a - lier, Who'd risk his life for wo-man dear, But who would rath - er

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The piano part continues with the same key and time signature as the first system.

dis - ap - pear, When dan - ger hap - pens near. Go west! Go

dis - ap - pear, When dan - ger hap - pens near. Go west! Go

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The piano part continues with the same key and time signature as the previous systems.

So pack up your

west! Go west! Go west!

west! Go west! Go west!

*pp*

Sun-day clothes, Your doub - let and silk-en hose, And go where the li - ly blows, Far

in the gold-en west, So pack up your Sun-day clothes, Your doub - let and

silk - en hose, And go where the li - ly blows, Far, far out

west. Go!

Go pack up your Sun-day clothes, Your doub - let and

Go pack up your Sun-day clothes, Your doub - let and

Go! Go where the li - ly blows, Far in the gold - en

silk - en hose, And go where the li - ly blows, Far in the gold - en

silk - en hose, And go where the li - ly blows, Far in the gold - en

west. Go!

west. Go pack up your Sun - day clothes, Your doub - let and

west. Go pack up your Sun - day clothes, Your doub - let and

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Go! Go where the li - ly blows, Far, far out west.  
silk - en hose, And go where the li - ly blows, Far, far out west.  
silk - en hose, And go where the li - ly blows, Far, far out west.

*pp*

12477

This musical score is for a song, likely from a Broadway musical, given the lyrics and the style. It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are about going west, specifically mentioning "li - ly blows" and "silk - en hose". The piano part includes a *pp* (pianissimo) marking. The score is written in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "Go! Go where the li - ly blows, Far, far out west. silk - en hose, And go where the li - ly blows, Far, far out west. silk - en hose, And go where the li - ly blows, Far, far out west." The piano part has a *pp* (pianissimo) marking. The score is numbered 12477 at the bottom left.

## Song: "The Snow Baby."

MINUTEZZA, GUIDO AND PAPAGALLO.

## Nº 13.

Andante semplice.

Piano introduction in 6/8 time, marked *p* (piano). The music features a melody in the right hand and a bass line in the left hand, both with a flowing, arpeggiated character. A fermata with the number 8 is placed over the final measure of the introduction.

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "The snow in the fields is ly - ing deep, The". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked *p* (piano).

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "wind from the north is blow - ing, The man in the moon is fast a - sleep, The". The piano accompaniment continues with chords and a bass line.

Third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "brook-let has ceased its flow - ing. The Frost-king woos the bride of his choice, 'Tis the". The piano accompaniment continues with chords and a bass line.

Sprite from the Cas-cade spring - ing; And out of the snow-drift comes the voice, Of the

snow-ba-by's moth - er sing - ing: Sweet - ly, oh slum-ber, my dar - ling child, The

breath of the win - ter is near; — As long as the North-wind is

i - cy and wild, You have nothing, my babe, to fear.

Her an - thra-cite eyes are filled with tears, The snow-ba-by's moth-er is

weep - ing, For far in the east a light ap - pears, And

ov - er the hills it is creep - ing. She trem - bles with fear, Then

to her breast Her dar - ling she lov - ing - ly press - es; But moth - er and babe have

sunk to rest, They are dead by the Sun - God's ca - res - es.

*impressive.*

*rit.*

*rall molto.*

Sweet - ly, oh slum - ber, my dar - ling child, The breath of the win - ter is

*a tempo semplice.*

*p*

near; — As long as the North wind is i - cy and wild, You have

*rit.*

noth-ing, my babe, to fear. — So sweet - ly, oh slum - ber, my

*pp*

*GUIDO.*

Oh, sweet - ly slum - ber,

*PAPAG. pp*

*p*

dar - ling child, The breath of the win - ter is near; — As

dar - ling, slum - ber, dar - ling child,



long as the north-wind is i - cy and wild, You have noth - ing, my babe, to

slum - ber while the north - wind is i - - cy and

*calando.*

fear, Slum - - ber, Slum - - ber,

wild, is wild, Oh, Slum -

*pp*

Slum - ber!

ber, Slum - ber!

## Finale II.

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- a. "An awkward complication this."  
b. "Unchain the dogs of war."

PRINCIPALS AND CHORUS.

### Nº 14.

*Moderato con forza.*

The musical score for the beginning of No. 14 is written for piano and violin. The piano part is in the lower register, featuring a series of chords and a melodic line. The violin part is in the upper register, featuring a series of chords and a melodic line. The tempo is marked 'Moderato con forza'.

*GUIDO.*

The musical score for Guido's vocal part is written for a single voice. The lyrics are: "An awkward complication this, For one and all have". The tempo is marked 'Moderato con forza'.

*LA PASTORELLA.*

The musical score for La Pastorella's vocal part is written for a single voice. The lyrics are: "Ah, sworn, He shall not live in single bliss, Nor married life a -". The tempo is marked 'Moderato con forza'.

Allegretto cantabile.

eyes, A calm and phil - o - so - phic man - ner ape, And

quote your "where-fores" and your "whys,"

Since Eve with the serpent was

*piu animato e deciso.*

*cresc. molto.*

*sf* *p*

*LA PAST.*  
With the serpent was smitten, And the ap-ple was

*MINUT.*  
With the serpent was smitten, And the ap-ple was

*GUIDO.*  
smit - ten, And the sweet, — ro-sy ap-ple was bit - ten, — In

*PAPA.*  
With the serpent was smitten, And the ap-ple was

*BUSCATO.*  
With the serpent was smitten, And the ap-ple was

*GAMBO.*  
With the serpent was smitten, And the ap-ple was

*stringendo e cresc.*  
bit - ten, In great let-ters of gold it was writ - ten That "E -

bit - ten, In great let-ters of gold it was writ - ten That "E -

let - ters, In great let-ters of gold it was writ - ten That "E -

bit - ten, In great let-ters of gold it was writ - ten That "E -

bit - ten, In great let-ters of gold it was writ - ten That "E -

bit - ten, In great let-ters of gold it was writ - ten That "E -

*stringendo e cresc.*  
a poco a poco

feast." With the ser-pent was smit-ten,

feast." With the ser-pent was smit-ten,

Eve\_\_\_ with the serpent was smit - ten, And the sweet \_\_\_ rosy apple was

feast." With the ser-pent was smit-ten,

feast." With the ser-pent was smit-ten,

feast." With the ser-pent was smit-ten,

*sf* *p*

The musical score consists of six vocal staves and a piano accompaniment. The vocal parts are arranged in three pairs. The lyrics are: "feast." "With the ser-pent was smit-ten," "Eve\_\_\_ with the serpent was smit - ten, And the sweet \_\_\_ rosy apple was", "feast." "With the ser-pent was smit-ten," "feast." "With the ser-pent was smit-ten," and "feast." "With the ser-pent was smit-ten,". The piano accompaniment is at the bottom, featuring chords and a melodic line with dynamics *sf* and *p*.

And the ap-ple was bit - ten, In great let-ters of gold it was  
 And the ap-ple was bit - ten, In great let-ters of gold it was  
 bit - ten, In let - ters, In great let-ters of gold it was  
 And the ap-ple was bit - ten, In great let-ters of gold it was  
 And the ap-ple was bit - ten, In great let-ters of gold it was  
 And the ap-ple was bit - ten, In great let-ters of gold it was

*cresc. poco a poco*

writ - ten that "E - nough is as good," that "Enough is as  
 writ - ten that "E - nough is as good," that "Enough is as  
 writ - ten that "E - nough is as good," that "Enough is as  
 writ - ten that "E - nough is as good," that "Enough is as  
 writ - ten that "E - nough is as good," that "Enough is as  
 writ - ten that "E - nough is as good," that "Enough is as

*ff*

good, — is as good as a feast." That "E - nough is as  
good, — is as good as a feast." That "E - nough is as  
good, — is as good as a feast."  
good, — is as good as a feast."  
good, — is as good as a feast."  
good, — is as good as a feast."

*cresc. molto.*

good as a feast."  
good as a feast."  
good as a feast."  
as a feast."  
as a feast."  
as a feast."

*ff*

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Detailed description: This is a musical score for a vocal ensemble and piano. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system has six vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment. The vocal parts sing the lyrics "good, — is as good as a feast." and "That 'E - nough is as". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A "cresc. molto." marking appears in the piano part. The second system continues the vocal parts with the lyrics "good as a feast." and "as a feast." The piano accompaniment becomes more active, with a "ff" (fortissimo) marking. The score ends with a double bar line.

## Moderato marziale e marcato.

(spoken) (Call the curate.)

LA PASTORELLA.

Hush!

I

## . Moderato marziale e marcato.

marcato e bassi.

parlante.

hear the sound of drumming!

PAPAGALLO.

Good, my soldier boys are coming!



## Allegro con fuoco.

Trapped like rats we can - not

Allegro con fuoco.

The first system consists of six vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The tempo is marked 'Allegro con fuoco.' The lyrics 'Trapped like rats we can - not' are written under the first vocal staff.

fly!

To of - fer fight would mean to die;

Trapped like rats we can - not

The second system continues the musical score. It includes vocal staves with lyrics 'fly!', 'To of - fer fight would mean to die;', and 'Trapped like rats we can - not'. The piano accompaniment continues with complex rhythmic patterns. The tempo remains 'Allegro con fuoco.' The key signature changes to two flats (Bb and Eb) in the final measures of the system.

fly! Death's no dis -

To of - fer fight would mean to die.

To of - fer fight would mean to die.

To of - fer fight would mean to die.

*Recit. lento.*

grace,— Their bul - lets face!

*BIANCA. (outside.)*

O - pen in the name of the

*Recit. sf*

**Allegro.**  
**LA PAST.**



**MINUT.**



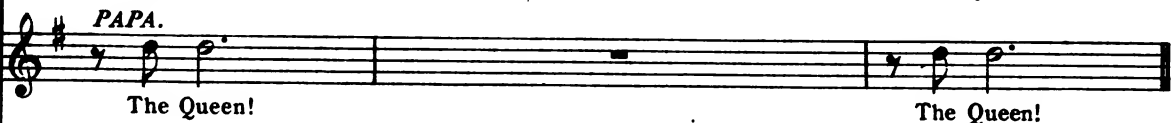
**BIANCE.**



**GUIDO**



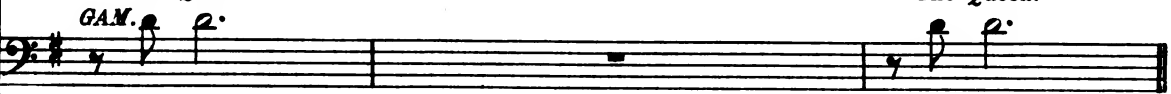
**PAPA.**



**BUS.**



**GAM.**



**Allegro.**



**Allegro furioso. (Enter Bianca and soldiers.)**



## Tempo di Marcia.

BIANCA.

Un -

*f*

This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piano part begins with a forte (*f*) dynamic.

chain the dogs of war! The en-e-my will find us un-re-lent-ing;

*f*

This system contains measures 5 through 8. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern with a forte (*f*) dynamic.

When our can-nons roar, King Pa-pa-gal-lo then will be la-ment-ing.

*f p*

This system contains measures 9 through 12. The vocal line continues. The piano accompaniment features a dynamic change from forte (*f*) to piano (*p*) in measure 10.

March o'er hill and val-ley! Dash-ing! Crashing! With a might-y

This system contains measures 13 through 16. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

*LA PAST.*

Rah!

ral-ly, \_\_\_\_\_ Like knights of yore. Un - fold our coun-try's flag, Let

*BIANCA*

Rah!

*GUIDO*

Rah!

Rah!

Rah!

form the cra-ven foe that we are com - ing! Sound the call for bat-tle!

Steady! Read-y! Hear our bul - lets rat - tle \_\_\_\_\_ 'Gainst jut - ting

Rah! Oh trem - ble, Pa - pa - gal - lo!

crag. Clear the track, we're

Rah! Oh trem - ble, Pa - pa - gal - lo!

Rah! Oh trem - ble, Pa - pa - gal - lo!

Rah! Oh trem - ble, Pa - pa - gal - lo!

*BUSCATO WITH TENORS.*

Rah! Oh trem - ble, Pa - pa - gal - lo!

*GAMBO WITH BASSES.*

*ff* *f*

Oh trem - ble, Pa - pa - gal - lo!

on our way! We will rout you

Oh trem - ble, Pa - pa - gal - lo!

Oh trem - ble, Pa - pa - gal - lo!

Oh trem - ble, Pa - pa - gal - lo!

Oh trem - ble, Pa - pa - gal - lo!

Oh trem - ble, Pa - pa - gal - lo!

*f*

All read-y, Steady, March!

in dis-may. In ser-ried

All read-y, Steady, March!

All read-y, Steady, March!

All read-y, Steady, March!

All read-y, Steady, March!

*p*

ranks onward press to meet the foe! He'll quail be - fore

Right! Left! right! left! right! left! right! left! right! left!

Right! Left! right! left! right! left! right! left! right! left!

*pp*

our bat-tle cry. Rah! Rah! Our might he will ve - ry

Rah! Rah! Rah!

right! left! right! Rah! Rah! Rah! Right! left! right! left!

right! left! right! Rah! Rah! Rah! Right! left! right! left!

*p*



quick - ly know, We'll ne-ver flee But vic-tors be Or else

Right! Left! right! left! right! left! right! left! right! left!

Right! Left! right! left! right! left! right! left! right! left!

In ser-ried ranks onward press to meet the foe! He'll quail be -

die. In ser-ried ranks onward press to meet the foe! He'll quail be -

In ser-ried ranks onward press to meet the foe! He'll quail be -

In ser-ried ranks onward press to meet the foe! He'll quail be -

In ser-ried ranks onward press to meet the foe! You'll quail be -

right! In serr-ied ranks onward press to meet the foe! He'll quail be -

right! In serr-ied ranks onward press to meet the foe! He'll quail be -

fore their bat-tle cry, Rah! Rah! Their might

fore our bat-tle cry, Rah! Rah! Our might

fore his bat-tle cry, Rah! Rah! Our might

fore their bat-tle cry, Rah! Rah! Their might

fore my bat-tle cry, Rah! Rah! My might

fore Our bat-tle cry, Rah! Rah! Our might

fore {Their} bat-tle cry, Rah! Rah! {Their} might

he will ver - y quick - ly know, They'll never flee, But vic-tors

he will ver - y quick - ly know, We'll never flee, But vic-tors

he will ver - y quick - ly show, We'll never flee, But vic-tors

he will ver - y quick - ly know, They'll never flee, But vic-tors

I will ver - y quick - ly show, I'll never flee, But vic-tors

he will ver - y quick - ly know, We'll nev-er flee, But vic-tors

he will ver - y quick - ly know, We'll nev-er flee, But vic-tors

be, Or else die. The bu - gle's bra - zen blare Will fill the land with war-like

be, Or else die.

be, Or else die.

be, Or else die.

be, Or else die.

be, or else die.

be, or else die.

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. Dynamics include *f* and *p*.

demon - stration. "Meet us, if you dare;" Will be the dai - ly chal-lenge

The piano accompaniment continues with two staves. The right hand features a more active melody with eighth notes and rests, while the left hand maintains a steady accompaniment. Dynamics include *f*.

from each na-tion. On to death and glo-ry, Slay-ing, Flay-ing,

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics "from each na-tion. On to death and glo-ry, Slay-ing, Flay-ing," and includes dynamic markings such as *f* and *sf*. The piano accompaniment consists of a grand staff with treble and bass staves, providing harmonic support for the vocal melody.

You will live in sto-ry As sol-diers rare. Your na-tion looks to

Rah!  
Rah!  
Rah!  
Rah!  
Rah!  
Rah!

This system continues the musical piece with a vocal line and piano accompaniment. The vocal line includes the lyrics "You will live in sto-ry As sol-diers rare. Your na-tion looks to" followed by a series of "Rah!" exclamations. The piano accompaniment features a grand staff with treble and bass staves, with dynamic markings like *ff* indicating a fortissimo section.

all, To immolate yourselves on du-ty's al-ter, For-ward, though you fall, Proud,

*sf p*

patriot-ic hearts should never falter, Lov-ing lips will bless you, Tru-ly,

Duly, Arms of love car-ess you. \_\_\_\_\_ Hear beauty's call!

*MINUT.*

Rah!

*BUSCATO.*

Rah!

*GUIDO.*

Rah!

*CHORUS.*

Rah!

Rah!

*ff*

[illegible]

*p*

In ser-ried ranks      onward press to meet the

march!

march!

march!

*pp*

march!      Right! Left! right! left! right! left!

march!      Right! Left! right! left! right! left!

*p*      *pp*

foe! He'll quail be-fore      their bat-tle cry.      Rah! Rah! Their

Rah! Rah! Rah!

Rah! Rah! Rah!

Rah! Rah! Rah!

Rah! Rah! Rah!

right! . left! right! left! right! left! right! Rah! Rah! Rah!

right! left! right! left! right! left! right! Rah! Rah! Rah!

might he will ve - ry quick - ly know; They'll nev - er flee

Right Left! right left! right left! right left! right left!

Right Left! right left! right left! right left! right left!

*p*

but vic-tors be, Or else die. In ser-ried ranks on-ward press to

In ser-ried ranks on-ward press to

In ser-ried ranks on-ward press to

In ser-ried ranks on-ward press to

In ser-ried ranks on-ward press to

right left! right left! right! In ser-ried ranks on-ward press to

right left! right left! right! In ser-ried ranks on-ward press to

*ff*



meet the foe! He'll quail be - fore their bat-tle cry. Rah!

meet the foe! He'll quail be - fore our bat-tle cry. Rah!

meet the foe! He'll quail be - fore our bat-tle cry. Rah!

meet the foe! You'll quail be - fore their bat-tle cry. Rah!

meet the foe! You'll quail be - fore my bat-tle cry. Rah!

meet the foe! He'll quail be - fore our bat-tle cry. Rah!

meet the foe! {You'll quail be - fore He'll} our bat-tle cry. Rah!

Rah! Their might he will ver - y quick - ly

Rah! Our might he will ver - y quick - ly

Rah! Our might he will ver - y quick - ly

Rah! Their might he will ver - y quick - ly

Rah! My might I will ver - y quick - ly

Rah! Our might he will ver - y quick - ly

Rah! {Their} Our might he will ver - y quick - ly

know; They'll never flee. They'll nev - er flee, But

know; We'll never flee. We'll nev - er flee, But

know; We'll never flee. We'll nev - er flee, But

know; We'll never flee. We'll nev - er flee, But

show; I'll never flee. I'll nev - er flee, But

know; We'll nev - er flee. We'll nev - er flee, But

know; They'll nev - er flee. We'll nev - er flee, But

vic - - - tors be, Or else they'll die.

vic - - - tors be, Or else we'll die.

vic - - - tors be, Or else they'll die.

vic - - - tors be, Or else {they'll} die.

vic - - - tors be, Or else we'll die.

vic - - - tors be, Or else {they'll} die. {we'll} die.

This musical score page contains three systems of music. The first system consists of seven staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a half note G4, followed by a whole rest for the remainder of the measure. The subsequent six staves follow this pattern with different pitch classes: A4, B4, C5, D5, E5, and F#5. The second system is a piano accompaniment for the first system, featuring a grand staff (treble and bass clefs) with a key signature of one sharp. It begins with a forte (*ff*) dynamic and includes various musical notations such as slurs, ties, and accidentals. The third system continues the piano accompaniment, ending with a double bar line and the text "END OF ACT II." written vertically.

# Act III.

a. Introduction.

b. Male Quartette: "These are our sentiments."

c. Song and Chorus: "The iceman works."

GUIDO, PAPAGALLO, BUSCATO, GAMBO AND MALE CHORUS.

## Nº 15.

Tempo di Marziale.

*pp marcato basst.*

*p*

*p*

(Curtain)

(Enter Guido, Papagallo, Buscato and Chorus.)

Piano introduction, measures 1-4. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. A forte (*ff*) dynamic marking is present in measure 3.

Piano introduction, measures 5-8. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. A forte (*ff*) dynamic marking is present in measure 5.

Vocal and piano accompaniment, measures 1-4. Treble staff is empty. Bass staff has a vocal line with lyrics. Piano accompaniment is in the bass. A forte (*f*) dynamic marking is present in measure 3. A triplet of eighth notes is marked in measure 3.

*2<sup>d</sup> BASSES* *f* 3

These are our sen - ti - ments, These are our sen - ti -

Vocal and piano accompaniment, measures 5-8. Treble staff has a vocal line with lyrics. Bass staff has a vocal line with lyrics. Piano accompaniment is in the bass. A forte (*f*) dynamic marking is present in measure 5. A triplet of eighth notes is marked in measure 5.

*2<sup>d</sup> TENORS.* 3

These are our sen - ti - ments, These are our sen - ti -

ments, These are our sen - ti - ments, These are our sen - ti -

ments. — Do a-way with court and jail,

ments. — Do a-way with court and jail,

The first system of the musical score consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature has one sharp (F#). The vocal parts enter with the lyrics 'ments. — Do a-way with court and jail,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Do a-way with bond and bail;

Do a-way with bond and bail;

The second system continues the musical score with two staves. The vocal parts continue with the lyrics 'Do a-way with bond and bail;'. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

Make the watchman close his eyes, Then Earth will be a Par - a -

Make the watchman close his eyes, Then Earth will be a Par - a -

The third system concludes the page with two staves. The vocal parts sing 'Make the watchman close his eyes, Then Earth will be a Par - a -'. The piano accompaniment features a more melodic line in the right hand. The system ends with a *rit.* (ritardando) marking over the final notes.

GUIDO.

Molto espressione.

And the night shall be filled with mu - sic, And the

disel

disel

cares that in-fest the day Will fold their tents like the

Ar - abs And si - lent-ly steal a - way. And the

And the

And the

And the

And the

And the

And the

And the

night shall be filled with mu - sic, And the cares that in-fest the

night shall be filled with mu - sic, And the cares that in-fest the

night shall be filled with mu - sic, And the cares that in-fest the

night shall be filled with mu - sic, And the cares that in-fest the

night shall be fill'd with mu - sic, And the cares that in-fest the

*sostenuto.*

day Will fold their tents like the Ar - abs,

day Will fold their tents like the Ar - abs,

day Will fold their tents like the Ar - abs,

day Will Will fold their tents like the Ar - abs, And

day Will fold their tents like the Ar - abs,

And



*dim.*

Si - lent - ly, Si - lent - ly, Si - lent - ly,

Si - lent - ly, Si - lent - ly, Si - lent - ly,

Si - lent - ly, Si - lent - ly, Si - lent - ly,

Si - lent - ly, Si - lent - ly, Si - lent - ly,

Si - lent - ly steal a - way."

A - way?"

Si - lent - ly steal a - way."

Si - lent - ly steal a - way."

Si - lent - ly steal a - way."

Si - lent - ly steal a - way."

## Allegretto deciso.

BUSC. 1. The  
 G.A.V. 2. The  
 PAPA. 3. The

ice - man works be - cause he loves to tell you in the spring, — The  
 grip - man works be - cause he loves to see you chase his car, — And  
 plumb - er works be - cause he loves to read your lit - tle note, — Which

ice - crop is a fail - ure and the great price ice will bring; — The  
 just as you have reached the curb he leaves you where you are; — The  
 begs him to come up at once - the kitch - ens all a - float; — The

ice - man works be - cause he loves to buy a dia-mond store, — With  
 grip - man works be - cause he loves to jolt you off your feet, — And  
 plumb - er works be - cause he loves to know when he gets through, He'll

mon - ey that you paid for ice that melt - ed at your door. — I  
 if you dare ex - post - u - late he dumps you in the street. — I  
 have a mort - gage on your house and own your bank-book too. — I

would not be an ice - man, neith - er with the ice - man stand, — Had  
 would not be a grip - man, neith - er with the grip - man stand, — Had  
 would not be a plumb - er, neith - er with the plumb - er stand, — Had

I the slight - est no - tion I could join the an - gel band. — Our  
 Our  
 Their

Oh,  
Oh,  
mot - to Is, "down with work." Oh,  
Our mot-to Is, "down with work." Oh,  
Our mot - to Is "down with work." Oh,

day! beau - teous, sun - ny, az - ure-vault - ed day, We  
day! beau - teous, sun - ny, az - ure-vault - ed day, We  
day! beau - teous, sun - ny, az - ure-vault - ed day, We  
day! beau - teous, sun - ny, az - ure-vault - ed day, We  
day! beau - teous, sun - ny, az - ure-vault - ed day, We  
day! beau - teous, sun - ny, az - ure-vault - ed day, We

know the time for rest is o'er us creep - - - ing. Oh,

know the time for rest is o'er us creep - - - ing. Oh,

know the time for rest is o'er us creep - - - ing. Oh,

know the time for rest is o'er us creep - - - ing. Oh,

know the time for rest is o'er us creep - - - ing. Oh,

The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

night! star - lit, moon - lit, som - bre-color - ed night, — There

night! star - lit, moon - lit, som - bre-color - ed night, — There

night! star - lit, moon - lit, som - bre-color - ed night, — There

night! star - lit, moon - lit, som - bre-color - ed night, — There

night! star - lit, moon - lit, som - bre-color - ed night, — There

The piano accompaniment continues with the same rhythmic pattern as the first system.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

The vocal melody is written on five staves, each with a treble clef. The lyrics are printed below the notes. The melody consists of a series of eighth and quarter notes, with a long horizontal line indicating a sustained note at the end of each phrase.

**DANCE.**

*f*

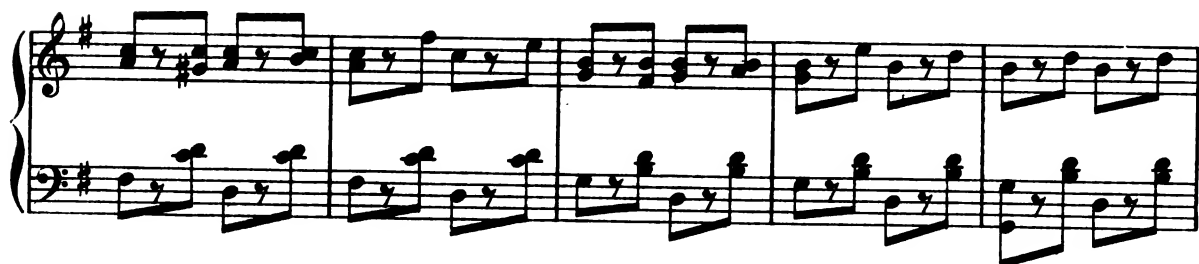
The piano accompaniment is written on two staves, treble and bass clef. It features a rhythmic pattern of eighth and quarter notes, with a forte dynamic marking (*f*) at the beginning. The melody is written in the treble clef, and the bass line provides harmonic support. The piece concludes with a double bar line and a repeat sign.

Solo and Chorus: "Cuckoo."

LA PASTORELLA AND GIRLS.

## Nº 15. bis.

Marziale leggiero.



*LA PAST.*

"Cuck - oo, Cuck-ool" a lit-tle bird sings with

*SOPRANOS.*

Vocal and piano parts for the chorus. The vocal parts (LA PAST. and SOPRANOS.) enter with the melody "Cuck - oo, Cuck-ool". The piano accompaniment provides a rhythmic and harmonic support, marked *f* (forte) in the second system.

glee,— "When winds blow North, East, South or West, Fail not to

feath - er well your nest?" Cuck-oo, Cuck - oo, Cuck-oo, Oh, lit-tle bird in the

tree, — Your pun-gent pre-cept is the one for me. —



Chorus: "Love, light of my heart."

LA PASTORELLA, GAMBO, BUSCATO AND CHORUS.

## Nº 15. ter.

Tempo di Valse brillante.

Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, followed by a series of quarter notes. The left hand starts with a series of eighth notes, followed by a series of quarter notes. The music is marked with a forte (f) dynamic and a 'L.H.' (Left Hand) marking.

Piano accompaniment for the first system of the chorus. The music features a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, followed by a series of quarter notes. The left hand starts with a series of eighth notes, followed by a series of quarter notes. The music is marked with a forte (f) dynamic.

Vocal and piano parts for the chorus. The music is in 3/4 time, key of B-flat major. The vocal parts are for LA PAST., BUSCATO., GAMBO., and CHORUS. The piano part is for the piano accompaniment. The lyrics are: "Love, light of my heart, The day of our joy is".

**LA PAST.**  
Love, light of my heart, The day of our joy is

**BUSCATO.**  
Love, light of my heart, The day of our joy is

**GAMBO.**  
Love, light of my heart, The day of our joy is

**CHORUS.**  
Love, light of my heart, The day of our joy is

The piano accompaniment for the vocal parts is shown below the vocal staves. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, followed by a series of quarter notes. The left hand starts with a series of eighth notes, followed by a series of quarter notes. The music is marked with a forte (f) dynamic.

near, Love, tho' we should part, Your

near, Yes, is very near; Oh, Love, tho' we should part, Your

near, Yes, is very near; Oh, Love, tho' we should part, Your

near, Love, tho' we should part, Your

near, Yes, is very near; Oh, Love, tho' we should part, Your

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "near, Love, tho' we should part, Your" (first staff), "near, Yes, is very near; Oh, Love, tho' we should part, Your" (second staff), "near, Yes, is very near; Oh, Love, tho' we should part, Your" (third staff), "near, Love, tho' we should part, Your" (fourth staff), and "near, Yes, is very near; Oh, Love, tho' we should part, Your" (fifth staff). The piano accompaniment features a steady bass line and chords in the right hand.

im-age will ev-er be dear. Love, hope lives to-

im-age will ev-er be dear. Yes, be ev-er dear. Oh Love, hope lives to-

im-age will ev-er be dear. Yes, be ev-er dear. Oh Love, hope lives to-

im-age will ev-er be dear. Love, hope lives to-

im-age will ev-er be dear. Yes, be ev-er dear. Oh, Love, hope lives to-

The second system of the musical score continues with six staves. The lyrics are: "im-age will ev-er be dear. Love, hope lives to-" (first staff), "im-age will ev-er be dear. Yes, be ev-er dear. Oh Love, hope lives to-" (second staff), "im-age will ev-er be dear. Yes, be ev-er dear. Oh Love, hope lives to-" (third staff), "im-age will ev-er be dear. Love, hope lives to-" (fourth staff), and "im-age will ev-er be dear. Yes, be ev-er dear. Oh, Love, hope lives to-" (fifth staff). The piano accompaniment continues with the same harmonic structure as the first system.

day, With all of its won-der-ful sway, For  
 day, With all of its might - y sway, With its might - y sway, For  
 day, With all of its might - y sway, With its might - y sway, For  
 day, With all of its might - y sway, For  
 day, With all of its might - y sway, With its might - y sway, For  
 day, With all of its might - y sway, With its might - y sway, For

*accel - e - cresc.*

star - lit night, And sun - shine bright, And  
 star - lit night, And sun - shine bright, And  
 star - lit night, And sun - shine bright, And  
 star - lit night, And sun - shine bright And  
 star - lit night, And sun - shine bright And  
 star - lit night, And sun - shine bright And

star - lit night, And sun - shine bright, Have come \_\_\_\_\_ to our

star - lit night, And sun - shine bright, Have come \_\_\_\_\_ to our

star - lit night, And sun - shine bright, Have come \_\_\_\_\_ to our

star - lit night, And sun - shine bright, Have come \_\_\_\_\_ to our

star - lit night, And sun - shine bright, Have come \_\_\_\_\_ to our

lives for aye, for aye. \_\_\_\_\_

lives for aye, for aye. \_\_\_\_\_

lives for aye, for aye. \_\_\_\_\_

lives for aye, for aye. \_\_\_\_\_

lives for aye, for aye. \_\_\_\_\_

## Song: "The Goat."

PAPAGALLO, LA PASTORELLA, GAMBO, BUSCATO AND CHORUS.

## No. 16.

Allegretto brillante.

PAPAGALLO.

%

The instrumental introduction is written for piano in 2/4 time, key of B-flat major. It features a lively melody in the right hand with eighth-note patterns and a supporting bass line in the left hand. The piece concludes with a double bar line and repeat dots.

1. I
2. The
3. He

The first vocal entry is in 2/4 time, key of B-flat major. The melody is simple and catchy, with lyrics written below the staff. The piano accompaniment consists of a steady eighth-note bass line. The piece ends with a double bar line.

know a goat, a lit-tle goat, who loves to cut a dash. He  
 pho - no-graph struck up a tune that seemed to please the goat. He  
 smashed the phon - o - graph to bits, and kicked it all to pot; The

The second vocal entry continues the melody in 2/4 time, key of B-flat major. The piano accompaniment remains consistent with the first entry. The piece ends with a double bar line.

goes a-bout from morn till night, And his par-tic - u - lar de-light, Is  
 heard it fif - ty times at least, And when the pho - no - graph had ceased, This  
 cyl - in - der of wax he ate, And then with-out a mo - ment's wait, He

to get mixed up in a fight, And his op-po-nent thrash.  
 un-mel-o-dic lit-tle beast Could not re-call a note.  
 swallowed, I am pained to state, The nick-els in the slot.

*LA PAST. WITH SOPRANOS. pp*

*RUSCATO WITH TENORS.*

*GAMBO WITH BASSES.*

*pp*

to get mix'd up in a fight, And his op-pon-ent thrash.  
 un-me-lod-ic lit-tle beast could not re-call a note.  
 swal-low'd, we are pain'd to state, The nick-els in the slot.

to get mix'd up in a fight, And his op-pon-ent thrash.  
 un-me-lod-ic lit-tle beast could not re-call a note.  
 swal-low'd, we are pain'd to state, The nick-els in the slot.

*pp*

go - ing out to dine one day, He chanced to stop up - on his way, And  
 eyes flashed fire his an - ger rose, And then he raised up - on his toes, And  
 from that time un - to this day, The chewed up re - cords with him stay, And

list - en to a some-thing play, They call a pho - no - graph.  
 at the si - lent box he goes, With all his might and main.  
 in his bo - som soft - ly play, The tune he could not catch.

(Imitating phonograph.) *PAPAGALLO.*  
*LA PAST. WITH SOPRANOS.*  
*BUSCATO WITH TENORS.*  
*GAMBO WITH BASSES.*

Br Br Br Br Br Br

*p*

This system contains the first four measures of the piece. It features four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The first measure of each vocal staff begins with the syllable 'Br'.

Br Br Br

This system contains measures 5 through 8. The vocal parts continue the melody, with the syllable 'Br' appearing at the start of measures 5, 6, and 7. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing a consistent eighth-note bass line. The notation includes various musical symbols such as beams, slurs, and dynamic markings.



Br Br Br Br Br Br Br

Br Br Br Br Br Br Br

Br Br Br Br Br Br Br

Br Br Br Br Br Br Br

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, with each staff containing a vocal line and a 'Br' (Breath) marking. The piano accompaniment is in the bass clef and features a steady eighth-note pattern.

Br Br

Br Br

Br Br

Br Br

The second system continues the vocal and piano parts. The vocal staves show more complex melodic lines with slurs and ties. The piano accompaniment includes triplets and other rhythmic patterns. The system concludes with a double bar line and a 'D.S.' (Da Capo) marking.

D.S.

## Finale III.

"The God of Love presides."

PRINCIPALS AND CHORUS.

## No 17.

Marziale deciso.

LA PAST.

The

God of Love pre - sides, So ring the wed-ding bells in joy-ful meas - ure,

For the grooms and brides, And let us hope that each have found a treas-ure.

Love knows no dis - as - ter, Woo him, Sue him, Cu - pid as our

The musical score is for a piece titled "No 17." with the tempo "Marziale deciso." and the key signature of one sharp (F#). The score is in 2/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a forte (ff) dynamic and includes various musical notations such as slurs, accents, and dynamic markings like *f* and *p*. The vocal line includes lyrics in English. The score is divided into four systems, each with a vocal staff and a piano staff. The first system includes the tempo and key signature markings. The second system includes the lyrics "God of Love pre - sides, So ring the wed-ding bells in joy-ful meas - ure,". The third system includes the lyrics "For the grooms and brides, And let us hope that each have found a treas-ure." and dynamic markings *f* and *p*. The fourth system includes the lyrics "Love knows no dis - as - ter, Woo him, Sue him, Cu - pid as our".

master For-èr a - bides, So call the par - son in. It's

*MINUT.*

*BIANCE.*

*GUIDO.* Rah!

*CHORUS.* Rah!

Rah!

Rah!

ver-y pleasant when true hearts are mated, But it is a sin To

join a maid and man who start all fat-ed. Oh, the sweet to - morrow, Woo-ing,

Coo-ing, For we'll ban-ish sorrow\_\_\_\_\_ And let love win. Rah! Oh,

Rah! Oh,

Rah! Oh,

*CHORUS.* Rah! Oh,

*PAPA. AND BUSC. WITH TENORS.* Rah! Oh,

*GAM. AND FRESCOBALDI WITH BASSES* Rah! Oh,

The first system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts enter with the lyrics 'Coo-ing, For we'll ban-ish sorrow\_\_\_\_\_ And let love win. Rah! Oh,'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

trem - ble, Ben-e - dicts! Dan Cu-pid has a switch for you, Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

The second system of the musical score continues with seven staves. The vocal parts enter with the lyrics 'trem - ble, Ben-e - dicts! Dan Cu-pid has a switch for you, Oh, trem - ble,'. The piano accompaniment continues with chords and moving lines in both hands, marked with 'gritum' and 'gritum'.

maids who sneer at love that's constant, strong and true! All steady, ready,

maids who sneer. All steady, ready,

maids who sneer. All steady, ready,

maids who sneer. All steady, ready,

maids who sneer. All steady, ready,

march. In ser-ried ranks onward to the church we

In ser-ried ranks onward to the church we

march.

march!

march! Right, Left, right, left, right, left,

march! Right, Left, right, left, right, left,

march! Right, Left, right, left, right, left,

*p*

go; Let ev-'ry voice... ring out with love, rah, rah, And

go, Let ev-'ry voice... ring out with love, rah, rah, rah,

rah, rah, rah,

rah, rah, rah,

right, left, right, left, right, left, Rah, Rah, Rah,

right, left, right, left, right, left, Rah, Rah, Rah,

tell ev-'ry bo - dy whom you know, Great Love the King

tell ev-'ry bo - dy whom you know, Great Love the King

Right, Left, right, left, right, left, right, left, right, left,

Right, Left, right, left, right, left, right, left, right, left,

Is on the wing, From a - bove! In ser-ried ranks on-ward to the

Is on the wing, From a - bove! In ser-ried ranks on-ward to the

In ser-ried ranks on-ward to the

In ser-ried ranks on-ward to the

right, left, right, left, right! In ser-ried ranks on-ward to the

right, left, right, left, right! In ser-ried ranks on-ward to the

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

Rah, And tell ev'ry bod - y whom you know, Great Love the  
 Rah, And tell ev'ry bod - y whom you know, Great Love the  
 Rah, And tell ev'ry bod - y whom you know, Great Love the  
 Rah, And tell ev'ry bod - y whom you know, Great Love the  
 Rah! And tell ev'ry bod - y whom you know, Great Love the  
 Rah! And tell ev'ry bod - y whom you know, Great Love the

king, Great Love the King, Is on  
 king, Great Love the King, Is on  
 king, Great Love the King, Is on  
 king, Great Love the King, Is on  
 king, Great Love the King, Is on  
 king, Great Love the King, Is on

8



the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

8

The musical score for measures 12471-12476 features a vocal ensemble of eight parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, Bass 4) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: "the wing from realms a - bove!". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes. A fermata is placed over the final note of the vocal parts in measure 12476.

ff

The musical score for measures 12477-12482 shows the vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, Bass 4) and the piano accompaniment. The vocal parts are all marked with a fermata, indicating a sustained note. The piano accompaniment continues with a right-hand melody and a left-hand bass line. A forte (ff) dynamic marking is present at the beginning of measure 12477.

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). They contain whole rests for the first six measures. The seventh staff is a piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a melodic line in the right hand with various ornaments and a bass line in the left hand. The system concludes with a double bar line.

The second system of the musical score also consists of seven staves. The top six staves are vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). They contain whole rests for the first six measures. The seventh staff is a piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a melodic line in the right hand with various ornaments and a bass line in the left hand. The system concludes with a double bar line.